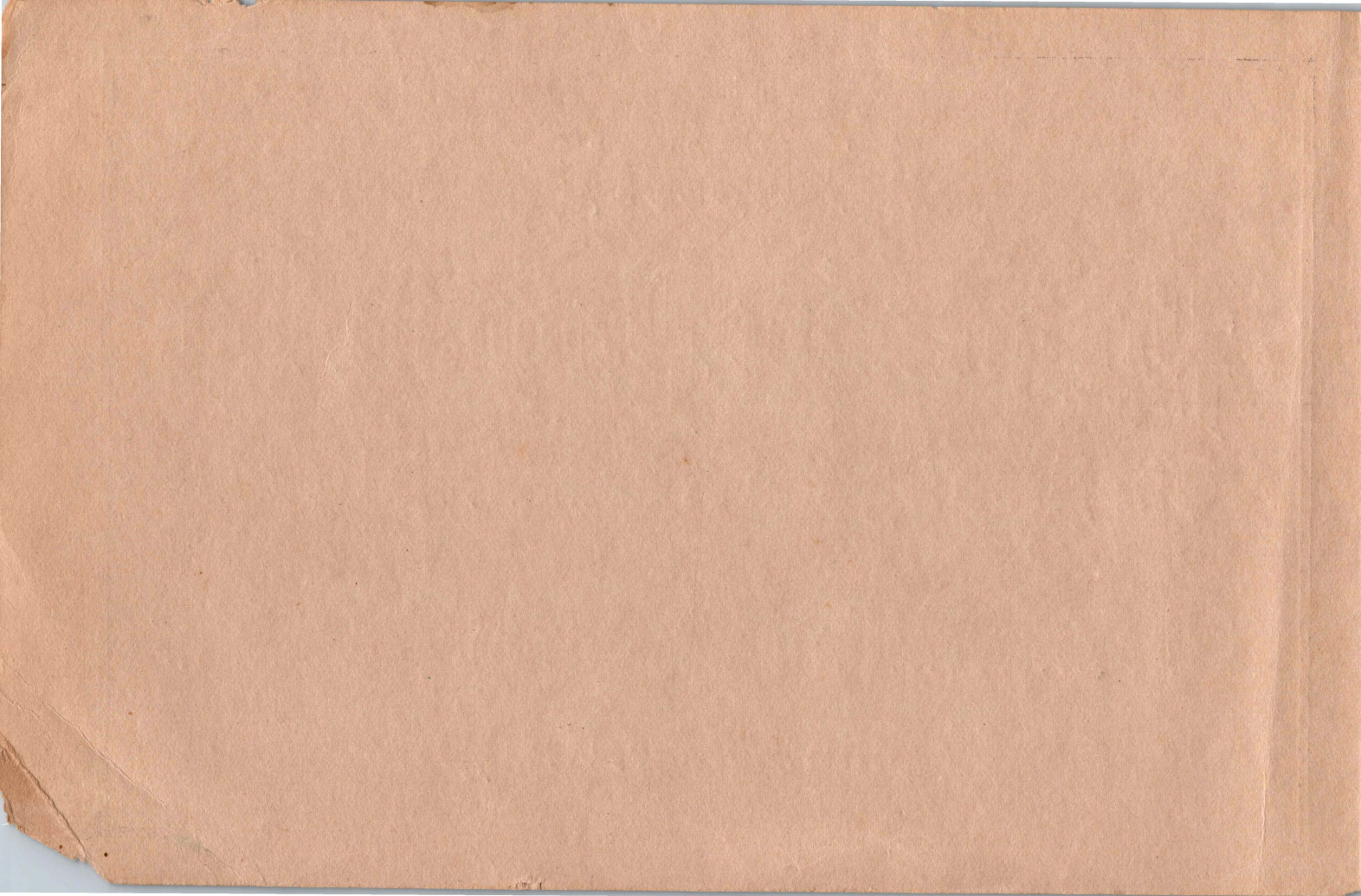


Lister's
Progressive Penmanship

The Read System of Commercial Texts

The Macmillan Company, Publishers

64 Fifth Avenue, New York



PROGRESSIVE PENMANSHIP MANUAL

READ SYSTEM OF COMMERCIAL TEXTS

EDITED BY HARLAN EUGENE READ

Admire PROGRESSIVE TYPEWRITING

Bays BUSINESS LAW

Deffendall . . . ACTUAL BUSINESS ENGLISH

EXERCISE BOOK (TO ACCOMPANY
ACTUAL BUSINESS
ENGLISH)

Deffendall . . . ACTUAL BUSINESS CORRESPONDENCE

LETTERHEADS (TO ACCOMPANY
ACTUAL BUSINESS CORRESPONDENCE)

Goff SELF-PROVING BUSINESS
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EXERCISE BOOK (TO ACCOMPANY
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Read RAPID CALCULATION

Read and Harvey BOOKKEEPING AND ACCOUNTING

PROGRESSIVE PENMANSHIP MANUAL

BY

C. C. LISTER

DIRECTOR OF PENMANSHIP

BROOKLYN TRAINING SCHOOL FOR TEACHERS

New York

THE MACMILLAN COMPANY

1924

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MANUAL

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EDITOR'S INTRODUCTION

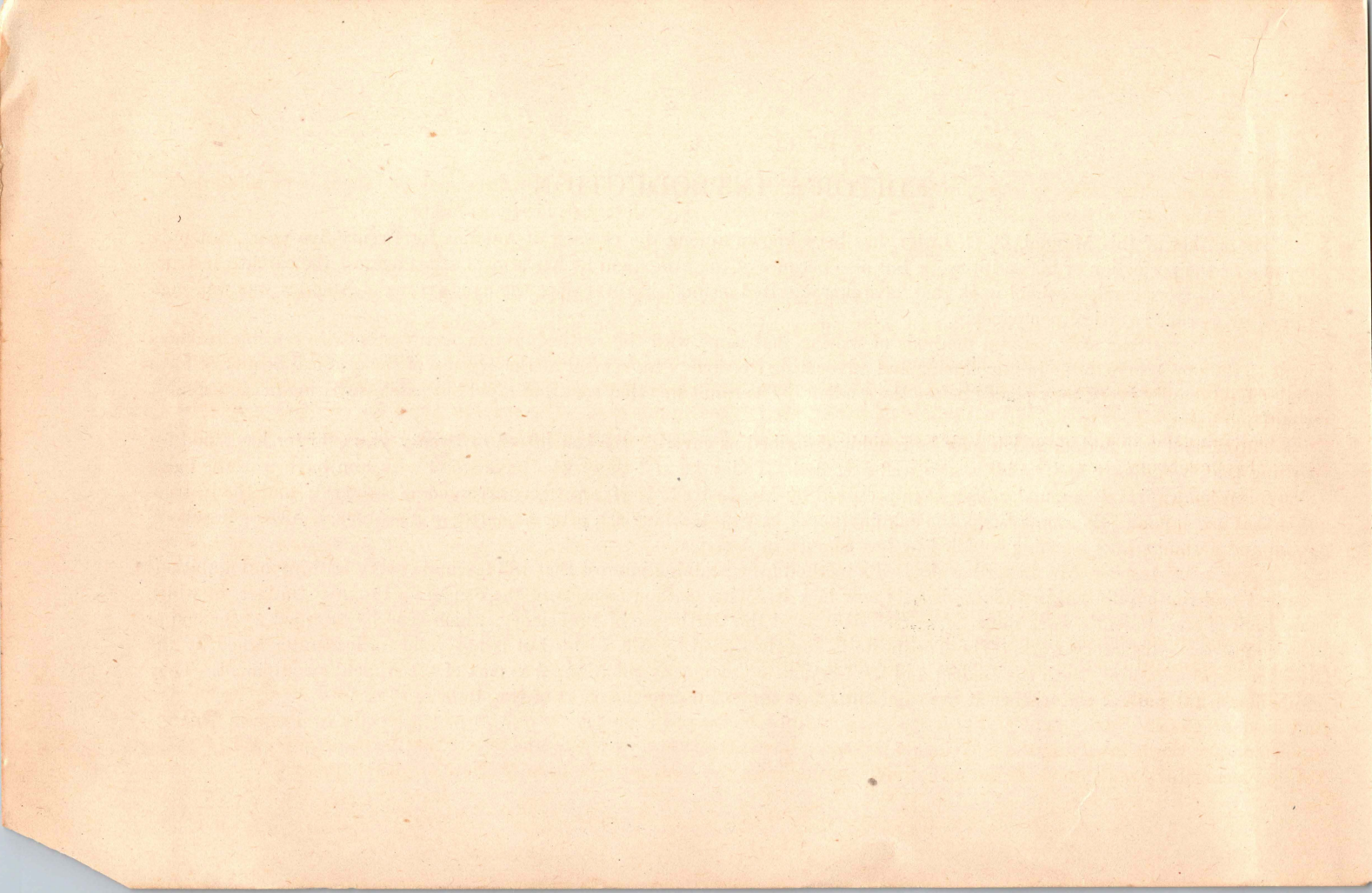
The author of this Manual, C. C. Lister, has been known among the penmen of America for twenty-five years, not only because of the perfection of his script work but also because of the firm stand he has always taken against the careless instruction and still more careless school work that have characterized penmanship ever since the handwriting of America was well-nigh ruined by so-called vertical penmanship.

To counteract the slow, painful methods of writing that came with the vertical system, many otherwise sensible teachers went to the opposite extreme in introducing and advocating freedom of movement at the expense of the classical beauty of form that should dignify every copy placed before the student. The result was that easy and rapid but careless writing became almost a national habit.

Throughout this period, which may be roughly described as covering the last fifteen or twenty years, Lister has stood for writing that, while easy and rapid, is also well executed. Today he and those who have stood with him have won the fight. The forms shown in this manual, which were prepared by Mr. Lister himself, are today accepted as standard; and the instruction that accompanies them represents the culmination of Lister's teaching art, after a quarter of a century of success in school-room and normal school teaching equalled by few penmen in America.

Being a real teacher, Mr. Lister has devised a method for sustaining interest that will fascinate every faithful and ambitious student and rouse ambition in thousands who now lack it. This method consists of the Student's Progress Budget, in which two lines of the student's work must be written daily, and the Certificate of Proficiency, which is to be awarded at the end of the course for satisfactory work. The Certificate is already signed by Mr. Lister but is not valid until countersigned by the teacher of penmanship. Both the Budget and the Certificate accompany the Manual as part of the student's equipment. They will smooth the path of the teacher at the same time that they stimulate the effort of the student.

HARLAN EUGENE READ



INTRODUCTION

The purpose of this series of lessons is to furnish a definite plan by which practical writing may be taught in an interesting manner with the greatest possible economy of time. The features may be described briefly as follows: —

I. Correct Posture. — The position, balance, and poise of the body, the head, the feet, the arms, the hands in connection with the penholder and paper are fully illustrated and described. So clearly has this matter been treated that it is believed there can be no doubt as to what is meant by correct posture. This treatment is based upon facts and conditions as they have been observed through a long experience and is in harmony with the approved hygienic methods of instruction.

II. Muscular Movement. — The lessons have been so worked out that a complete system of exercises for the development of muscular movement writing is provided. These movement drills have been selected with care and discrimination so as to include those that are necessary and to exclude those that are needless and useless. The order in which the lessons are presented and the distribution of the letter-building movement exercises which accompany the lessons are such as to make skill cumulative as the student progresses.

III. Rhythmic Drill. — The element of time, or rhythm, constitutes a vital feature in the new method of teaching writing. The intelligent adherence to correct time in conducting concert drills in writing is of great importance. The correct "counts" or phrases employed to mark the time, or meter, of the drills and the approximate rate of speed to be maintained, accompany each lesson.

IV. Good Form. — An effort has been made to place before the student ideal models for study and imitation, together with the suggestions and the directions that are necessary for the approximate attainment of these ideals. The chief characteristics of the standard types of letters used are simplicity of form and ease in execution.

When a letter has been developed from its natural-movement exercise, it is immediately used in a word involving letters that have previously been taught and practiced. In addition to the script models there is provided in each lesson a number of supplementary words involving the movements presented in the lesson and reviewing the letters that have already been taught. This supplementary work prevents the monotony resulting from the constant repetition of a few words for practice.

CORRECT POSTURE

The first important problem to be considered in learning to write is that of correct posture. This means more than the position of the fingers, the hands, and the arms. It means the position that should be maintained by all parts of the body in order that writing may be done in a healthful and convenient manner. Sitting in a collapsed position with the body bent over the edge of the desk and with the chest curved in prevents easy breathing, interferes with digestion and the natural functioning of the organs of the body. Since the posture in writing is the one that pupils assume at their desks during the greater portion of the time spent in school, it is likely to become habitual. The best writing can be done when the student sits in an easy, natural position. It is impossible to get the best results in writing unless correct posture is maintained. It is fortunate that the most healthful posture is also the most convenient for writing.



FIG. 1.

Fig. 1 shows how to sit while writing. This student is sitting well back in the seat, his feet placed flat on the floor in front of the chair. When placed in this position, the feet balance the body and relieve any tension that might otherwise be placed on the arms. The back is straight but inclined forward, bending at the hips, so that the student may see the writing to the best advantage.

This student is sitting near the desk with the elbows at the edge, but he is not leaning against the desk. A good rule to follow in sitting at the desk is to sit as near as you can without touching the desk.

Fig. 2 shows a student trying the muscular movement. You will observe that his arms are resting on the desk with the elbows at the edge of the desk, the fingers are turned back under the hand so that the nails may glide on the paper, the wrist is raised just a little so that the nails may glide forward and backward as far as the flesh or muscle on the underside of the arm will stretch. Observe also that he is watching the movement as the arm moves quickly in and out of the sleeve.

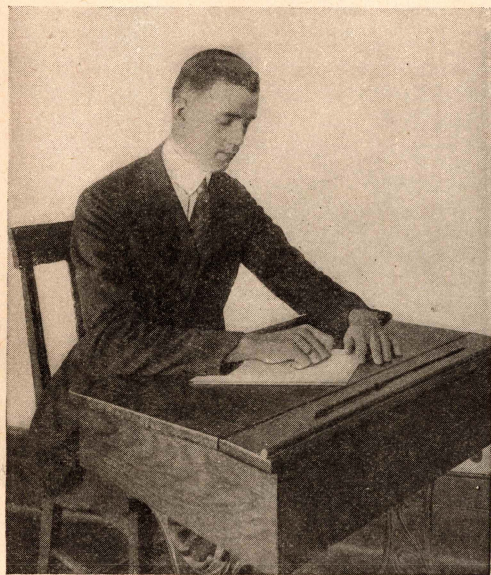


FIG. 2.



FIG. 3.

Fig. 2 shows a student trying the muscular movement. Observe the position of the arms and paper.

Fig. 3 shows the same student. He has learned how to practice the muscular movement with the empty hand and is now studying penholding and movement. He has not taken ink; he is just holding the pen correctly and making his hand and pen run forward and backward with the desired light, quick, muscular movement. If he were using ink, he might think too much about what he was making on the paper and not enough about correct position and movement.

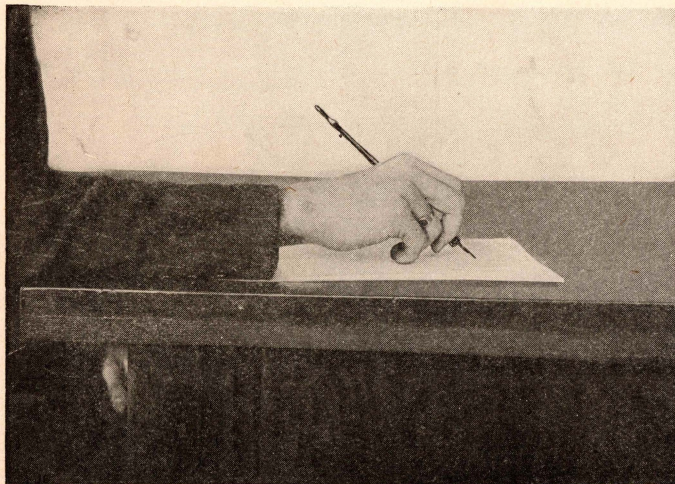


FIG. 4.

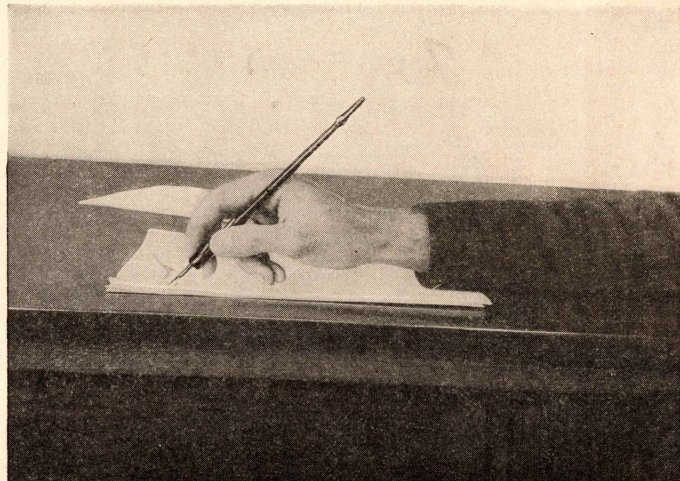


FIG. 5.

HOW TO HOLD A PEN

Figs. 4 and 5 show how the best penmen hold the penholder. Observe how the little finger is turned back under the hand, as shown in Fig. 4. The underside of the hand does not touch the paper. Notice in Fig. 5 that the first finger rests on the holder, that all the joints are curved upward, and that the holder rests just back of the large knuckle joint. It must not drop down on the thumb. The end of the second finger is under the holder. The joints of the thumb should be curved outward and the ball of the thumb should be held against the holder near the end of the first finger. Hold the penholder so as not to tighten the muscles of the forearm. Let the muscles of the hand relax.

HOW THE PENHOLDER SHOULD SLANT

The straight-front position at the desk should be taken if possible. This position permits both arms to rest on the desk and permits one to hold both shoulders at the same height without any strain or special effort to do so. While sitting in this position, pupils are less likely to view the writing with one eye closer to the writing than the other.

The straight-front is ideal and should be taken while learning to write. If the equipment is such as to make it impossible to take the straight-front position, as is frequently the case in business offices where the surface of the desk or table is too small, the half-right side position is recommended. But if this latter position must be taken the left hand should be placed well above the line of writing to prevent a drooping of the left shoulder and a consequent curvature of the spine.

The wrist should not be flat, as this causes an unnatural twist in the forearm. It should be turned, or inclined slightly toward the right, so that the penholder, when held up near the large knuckle joint, will point over the part of the arm between the elbow and shoulder, as shown in Fig. 6. When the penholder is held as shown in this picture, the pen is in the direct line of vision. It is not necessary to incline the head toward the left in order to see it.

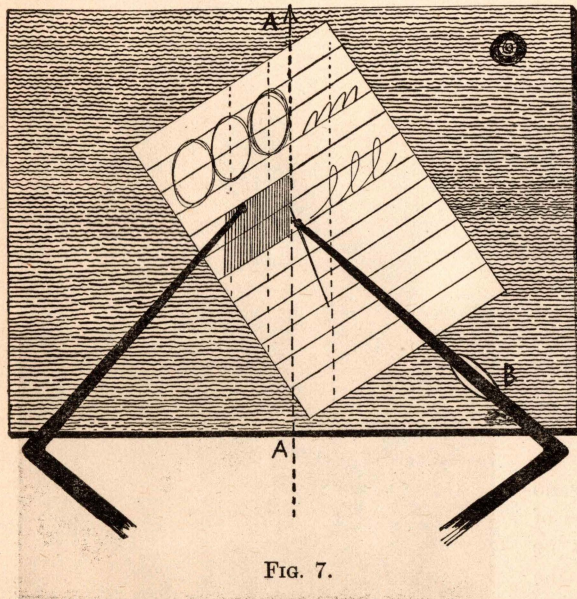
What has been said on this and preceding pages will be of little or no value unless it is studied and put into practice. It involves the process of habit formation. Each step must be clearly understood; there must be frequent reminders to prevent lapses; there must be prompt response on the part of the pupils to these reminders; and finally, through repeated practice, the habit will become established.



FIG. 6.

LINES OF DIRECTION

There are two principal lines of direction that must be observed while writing: first, the line of vision, indicated by dotted line AA in Fig. 7, and second, the direction in which the pen must move across the page while writing.



The paper should be so placed that when resting the arm on the large muscular cushion (B) it will be easy to swing the pen to the right and to the left along the writing line. This position should be maintained. The line of vision (AA) — straight forward and backward, to and from the center of the body — indicates the correct direction of all downward lines. Since the best writing can be done directly in front of the center of the body, it is necessary to stop writing and move the paper to the left two or three times while writing once across the page. This is advisable while learning to write. If students will conform to this line of vision, or of direction, a uniform, individual slant will be developed.

The slant is controlled almost wholly by the relative positions of the arm and the paper. When the arm and paper are so placed that the forearm and the line of writing form a right angle a natural slant will result. This arrangement of the arm and paper permits the free swing of the hand and pen from left to right so necessary in developing fluency in writing.

Fig. 7 shows the correct position of the paper for the straight-front position at the desk. Should the desk be too small to permit this position, turn to the half-right position, as explained on page seven, but maintain the same relative position of the paper and arms.

Standard Letters

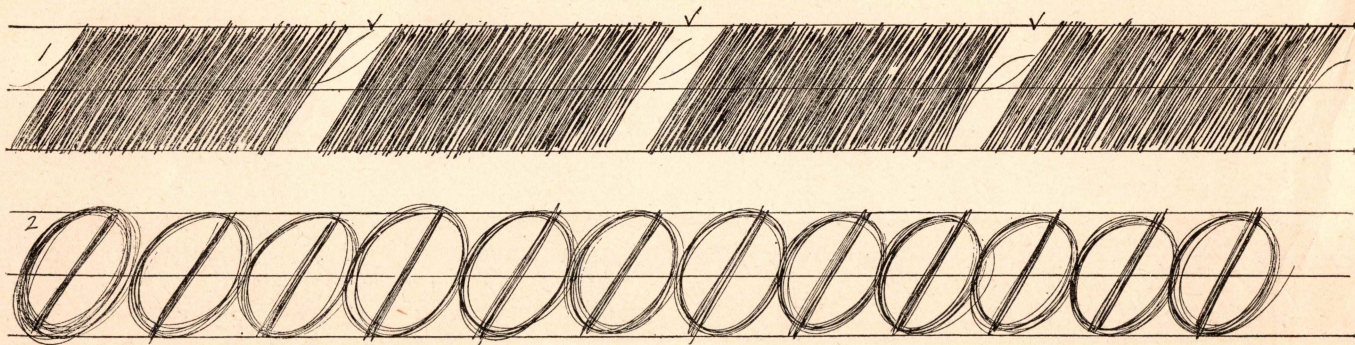
A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m

n o p q r s t u v w x y z

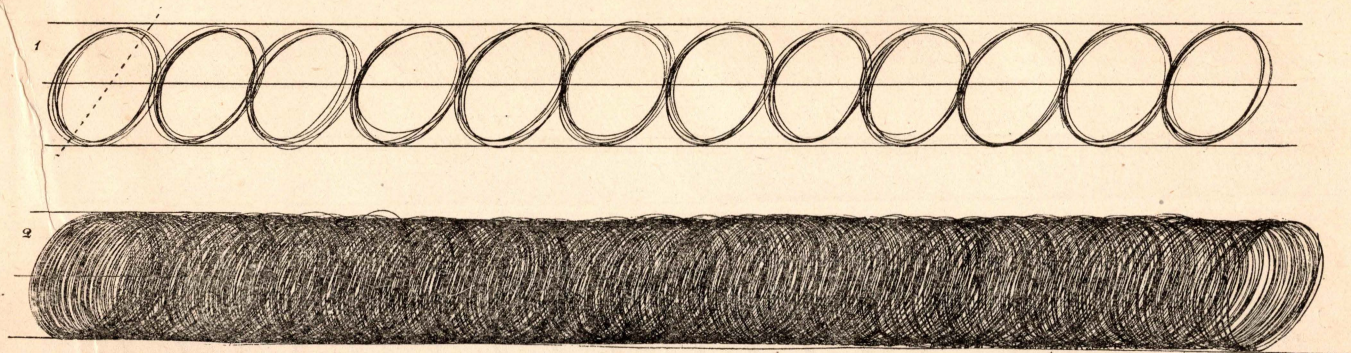
1 2 3 4 5 6 7 8 9 0



LESSON ONE

Exercise No. 1. — Place the paper in position as directed on page six. Divide the top line into four equal parts by making a check (✓) mark in the center and other check marks halfway between the center and the left margin of writing and halfway between the center and the right margin of writing. Move the pen forward and backward to and from the center of the body two full spaces — along the lines of vision, as shown by line AA on page six. This will develop a conscious stretching of the muscle on the underside of the forearm. Move forward and back again on one count. Be sure that the wrist is raised from the paper just a little and that the nails of the third and fourth fingers glide with the pen. A regular count at the rate of 100 in a half minute will stimulate a correct and uniform rate of speed. Make 100 strokes in each quarter line. First establish direction, then compactness, and finally lightness of line.

Exercise No. 2. — The purpose of this exercise is to establish correct slant and form of ovals. Retrace the straight line to the count of *straight*, 1-2-3-4-5-6-7-8-9-10, then complete the exercise to the count of *round*, 1-2-3-4-5-6-7-8-9-20. The slant should be the same as in *Exercise No. 1*.



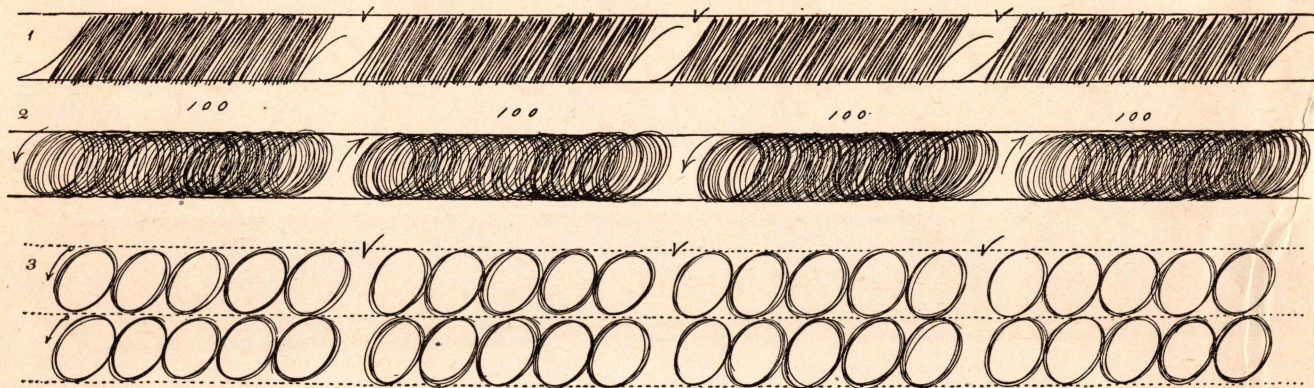
LESSON TWO

Review Exercise No. 2 on page eight. As a test of control, try to retrace the lines while using the muscular movement.

Exercise No. 1. — Retrace the oval two spaces in height to a count of 1-2-3-4-5-6-7-8-9-10. The width of the oval should be two-thirds its height. Round it out well and try to retrace the lines. This effort to retrace will develop control. Make the retraced ovals touch.

Exercise No. 2. — This is a fundamental exercise. Its purpose is to break up bad habits, to establish correct habits of posture, penholding, and movement, and to aid in gaining control of the muscles of the arm while writing. Begin as in Exercise No. 1 and let the hand and pen travel gradually to the right while forming ovals two full spaces high. A uniform count of the rate of 200 a minute will establish a correct and uniform rate of motion. Make 400 counts on a line.

Aims. — Correct posture; relaxed muscles; correct slant; roundness; lightness of touch; compactness.

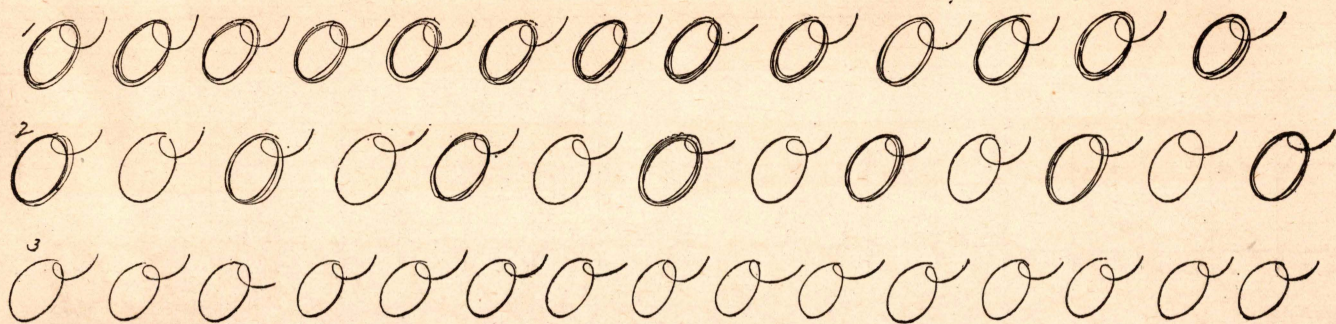


LESSON THREE

The purpose of this lesson is to practice, with a smaller range of motion, the exercises given on the preceding pages. The size of one full space is practically the same as that of the capital *O* to be practiced in the next lesson.

Exercises No. 1 and No. 2. — Divide the line into four equal parts. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-10, etc., up to 100, for each quarter in a half minute. Strive for correct direction, or slant, and light lines made close together. Cultivate the habit of moving the paper about two inches to the left after completing each quarter line.

Exercise No. 3. — This exercise is a test of one's ability to control the arm movement sufficiently to attempt to form letters. Give special attention to these items: (1) holding the penholder correctly without gripping it; (2) making the hand glide smoothly on the nails; (3) making retraced ovals one space high; (4) making the width of the ovals two-thirds the height; (5) making the five ovals on each quarter space just touch; (6) *retracing* each oval six times to a uniform count of 1-2-3-4-5-6. This definite practice will develop correct habits and control.



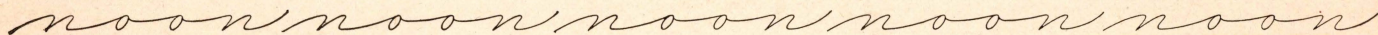
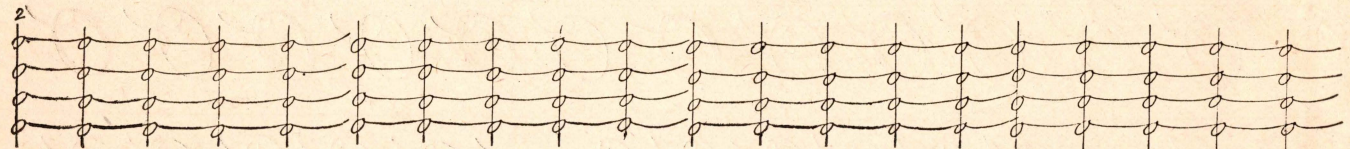
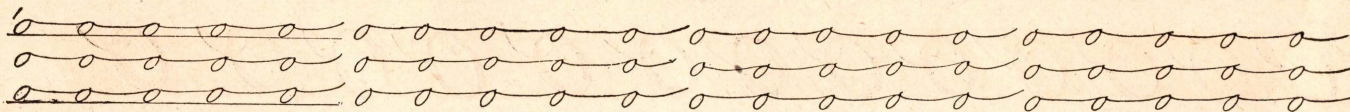
LESSON FOUR

The purpose of this lesson is to furnish practice in maintaining correct posture of the body, hand, and penholder and in applying the arm movement cultivated in the preceding lessons to the formation of capital *O*. Capital *O* is closely related in form to the oval.

Exercise No. 1. — Retrace the oval six times and form a loop like that made when completing capital *O*. Count *1-2-3-4-5-6-swing*. This will serve as a connecting link between the drill given in the preceding lesson and the capital *O*. Make the same number on each line that is indicated in the copy.

Exercise No. 2. — Make the retraced oval as instructed in Exercise No. 1, and swing a capital *O* while the hand is still in motion. Count *1-2-3-4-5-6-swing, 1-2* or *1-2-3-4-5-6-swing, capital O*. If the *O*'s are made with a pen stroke that is too heavy, count *1-2-3-4-5-6-swing, light line*; if the *O*'s are too narrow, count *1-2-3-4-5-6-swing, round O*; if the final stroke does not swing upward, count *1-2-3-4-5-6-swing, swing up*. These descriptive counts stimulate attentive effort.

Exercise No. 3. — Count *1-2, 3-4, 5-6, 7-8* for four *O*'s; or *light line, light line, light line, etc.*; or *round O, round O, etc.*; or *swing up, swing up, etc.*



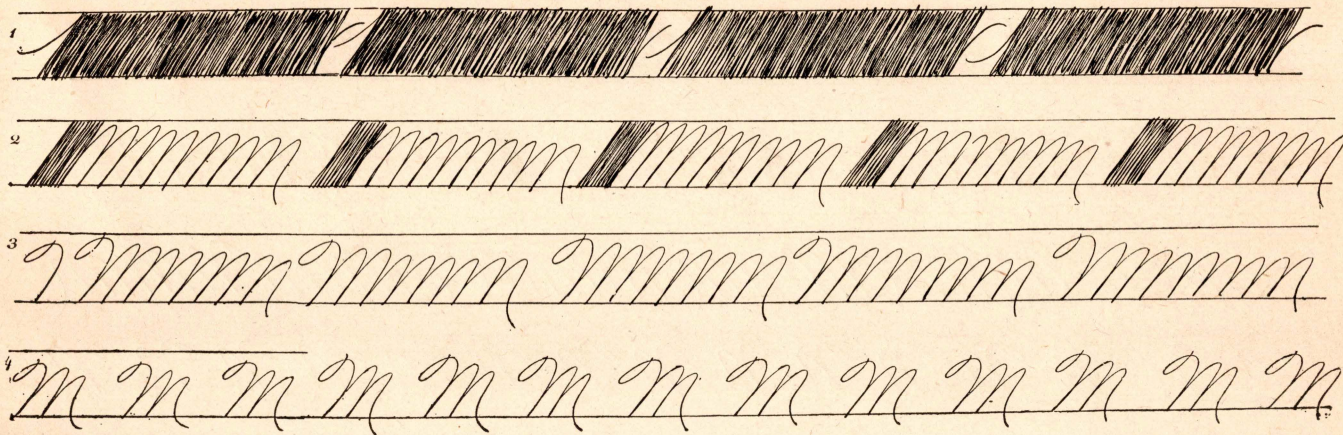
LESSON FIVE

The purpose of this lesson is to furnish practice in moving across the page while forming the small *o* correctly. Let the finger nails glide with the pen. Review Exercises No. 2 and No. 3 in Lesson Three.

Give special attention to these items: (1) space uniformly between letters; (2) close the *o*'s, so that they will not resemble *v*'s; (3) make the *o*'s round, so that they will not resemble *r*'s; (4) avoid dipping too low when finishing *o*'s, so that they will not resemble *a*'s. Develop these items one at a time.

Exercise No. 1 and No. 2. — Count 1-2, 1-2, 1-2, 1-2, 1-2; or 1-2, 3-4, 5-6, 7-8, 9-10; or round *o*, round *o*, round *o*, round *o*, round *o*. The *o* should be practiced at the rate of eighty to ninety per minute. Speed tests of one minute followed by canceling all *o*'s that resemble *v*'s, *r*'s, or *a*'s will make the practice interesting as well as effective.

The movement used when writing *noon* may be regulated by saying *n-o-o-n* at a uniform rate of speed that will produce from twenty to twenty-two words a minute while making good *o*'s.



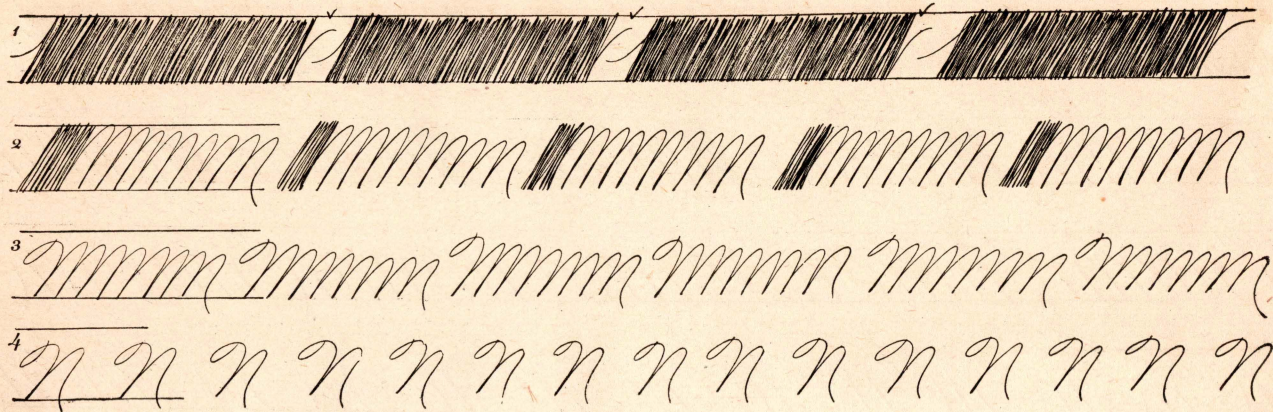
LESSON SIX

Exercise No. 1. — Practice at the rate of 200 counts a minute. Keep the wrist off the paper and let the finger nails glide.

Exercise No. 2. — Begin with the straight-line drill and on the seventh or eighth count begin spreading the lines by making turns at the top, until twenty counts are given. Use a uniform rate of motion. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-20.

Exercise No. 3. — First practice the single initial stroke to a count of 1-2. Try to make the loop small and to stop at the line. Make the complete exercise to a count of 1-2, 3-4-5-6-7-8-9-10. A slight stop on the second count, as indicated by the comma, will aid in controlling the movement. Make the tops round, almost uniform in height, and the down strokes of uniform slant. Speed — about seventeen complete exercises a minute.

Exercise No. 4. — In making *M*, begin with a small loop, make the tops round, of almost uniform height, and both parts of equal width. Count 1-2, 3-4. Speed — thirty-five to forty good letters a minute.



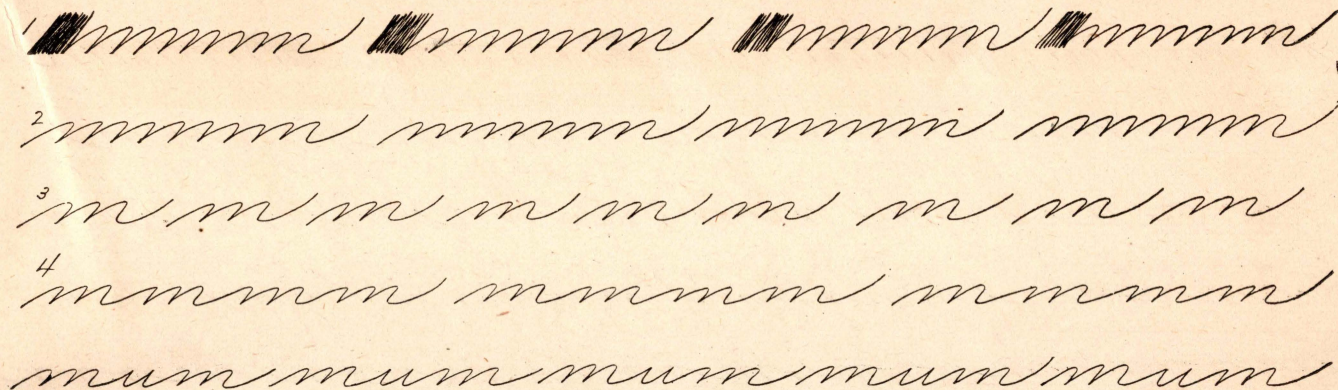
LESSON SEVEN

Exercise No. 1. — Practice this exercise at the rate of 100 counts in a half minute. Make 100 counts to a quarter line. While doing this, review the posture, position of hand, penholder, and paper. Keep the wrist up and let the finger nails glide.

Exercise No. 2. — Begin with the straight line, as in Exercise No. 1, and gradually change to the overmotion without halting the movement. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-20 for each exercise.

Exercise No. 3. — Make a line of the single initial stroke, keeping the loop small, the top round, and the down stroke nearly straight. For the complete exercise count 1-2, 3-4-5-6-7-8-9-10 at the rate of about seventeen exercises a minute. Special features: round tops, almost uniform height, uniform slant, and smooth lines.

Exercise No. 4. — Capital N. Begin with a small loop, make both parts almost equal in height and well rounded at the top. Count 1-2, 3 or 1-2, swing for each N. Speed — forty-five N's a minute.



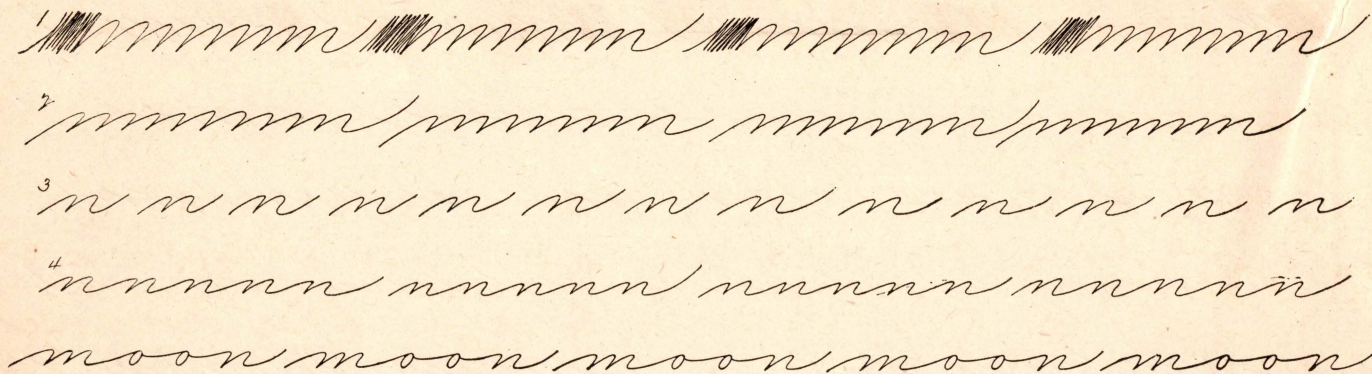
LESSON EIGHT

Exercise No. 1. — This will aid students in the use of the arm movement when making the small *m* and words in which it is used. The repetition of the straight line at the beginning will serve to put the hand in motion. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-20.

Exercise No. 2. — This exercise gives practice in making the overmotion so necessary in the letter *m*. Chief aims: round tops, uniform height, and uniform slant. Count 1-2-3-4-5-6-7-8-9-10 at a uniform rate. Speed — twenty exercises a minute.

Exercise No. 3. — Make single *m*'s to a count of 1-2-3, until correct form is pretty well established. Chief aims: round tops, uniform slant, and equal width of the two parts of the *m*.

Exercise No. 4. — Practice the *m* in groups of four *m*'s to develop the writing movement. Make the space between *m*'s the width of one *m*. Count 1-2-3, 1-2-3, 1-2-3, 1-2-3. Speed — fifty-six *m*'s a minute. When writing *mum* the letters should be named, as *m-u-m*. Prolong the saying of the *m*'s. Speed — twenty words a minute.



LESSON NINE

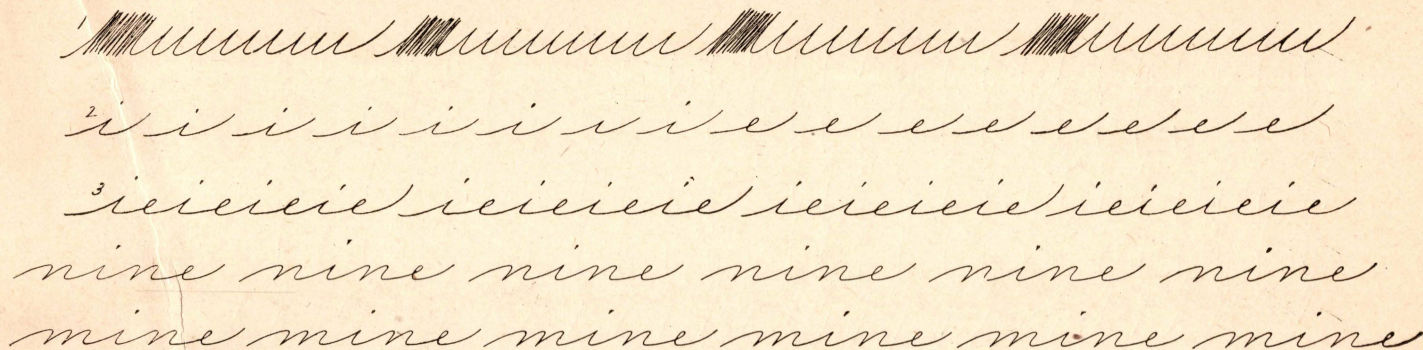
Exercises of twenty counts each should be made about ten times in a minute. Exercises of ten counts each should be made about twenty times in a minute.

Exercises No. 1 and No. 2. — These should be made about ten and twenty times each, respectively, in one minute. Use the repetition of the straight-line movement at the beginning of Exercise No. 1 to insure the use of the arm movement. Let the finger nails glide with the pen.

Exercise No. 3. — Make the single *n* to a count of 1-2. Chief aims: round tops and uniform slant of the down strokes. Make the width of *n* the same as the vertical height.

Exercise No. 4. — Count 1-2, 3-4, 5-6, 7-8, 9-10. Cultivate clear spacing between the letters.

The word *moon* is a review of the small letters taught. Strive for clear and uniform spacing. Regulate the speed by saying *m-o-o-n*. Prolong the sound of *m* slightly. Speed — twenty words a minute. Chief aims: round tops in *m*'s and *n*'s, round *o*'s which should be closed, and regular spacing.



LESSON TEN

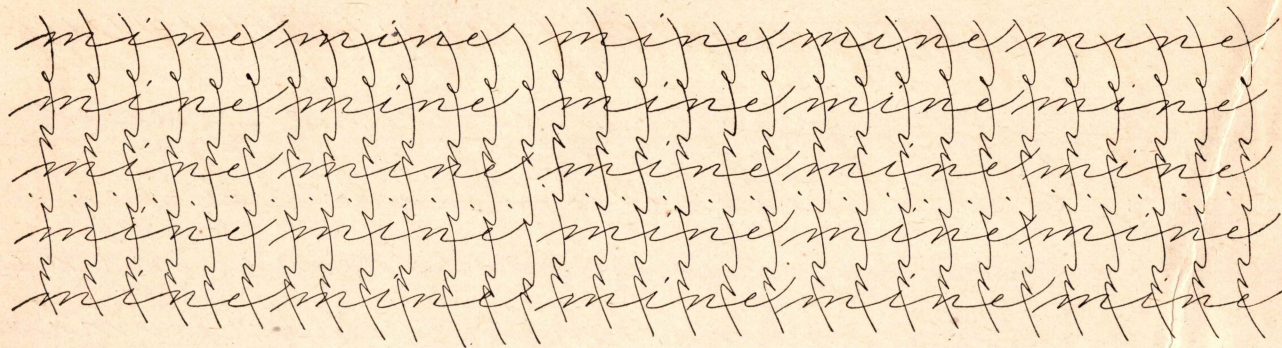
Having introduced the practice of the overmotion as used in *M* and *N*, both capital and small, we now take up the practice of the undermotion.

Exercise No. 1. — Begin with short straight lines and gradually change to the undermotion without halting the movement. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-20 for each drill. Speed — ten exercises in a minute.

Exercise No. 2. — Make a line or two of the single *i* to a count of 1-2. Try to curve the initial and final strokes and to make a straight slanting line between them. Also practice the *e* to a count of 1-2. Try to curve the initial and final strokes and to make a decided loop between them.

Exercise No. 3. — Combine the *i* and *e* making six letters in a group. Count by saying *i-e-i-e-i-e* at a fairly rapid rate. Make a clear distinction between *i*'s and *e*'s.

The practice of the words *nine* and *mine* will give a review of *m* and *n* and application of *i* and *e*. Freedom of movement may be stimulated by saying *n-i-n-e* and *m-i-n-e*. Speed — *nine* twenty-four words and *mine* twenty words in a minute.



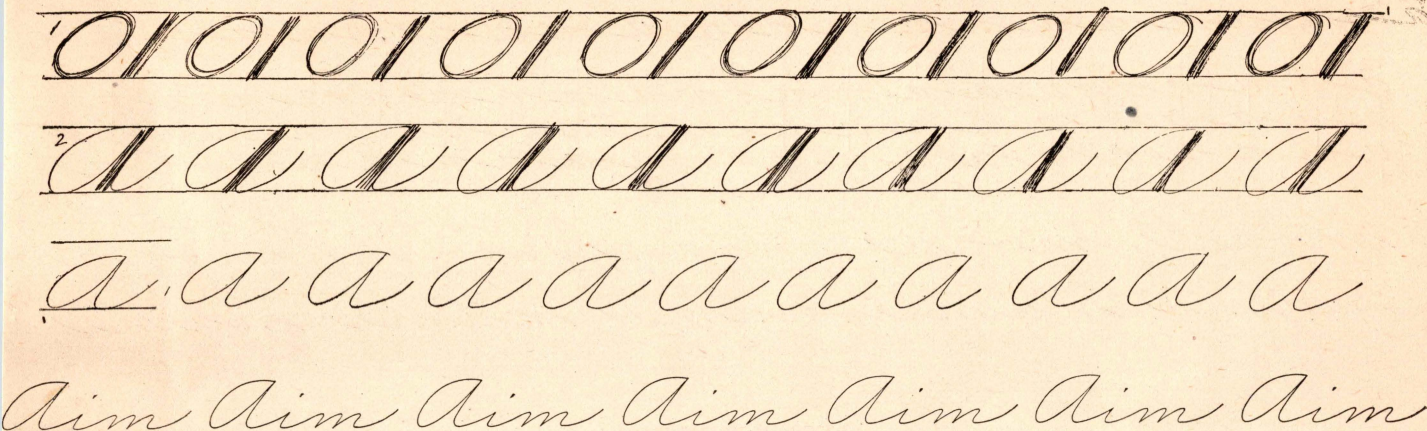
Nine men are mining in a mine.

LESSON ELEVEN

The exercise given on this page will be found helpful in the development of freedom of movement and uniform spacing, as well as a review of *m*'s, *n*'s, *i*'s, and *e*'s.

Exercise No. 1. — Write five lines of *mine*, five words on each line, and then turn the paper and write the word *nine* across the lines. When writing across the lines the letters should be written in the open space between the lines of writing. Avoid angles in the tops of *m*'s and *n*'s. Make open loops in the *e*'s. The time for writing these words may be indicated by naming the letters: as, *m-i-n-e* and *n-i-n-e*.

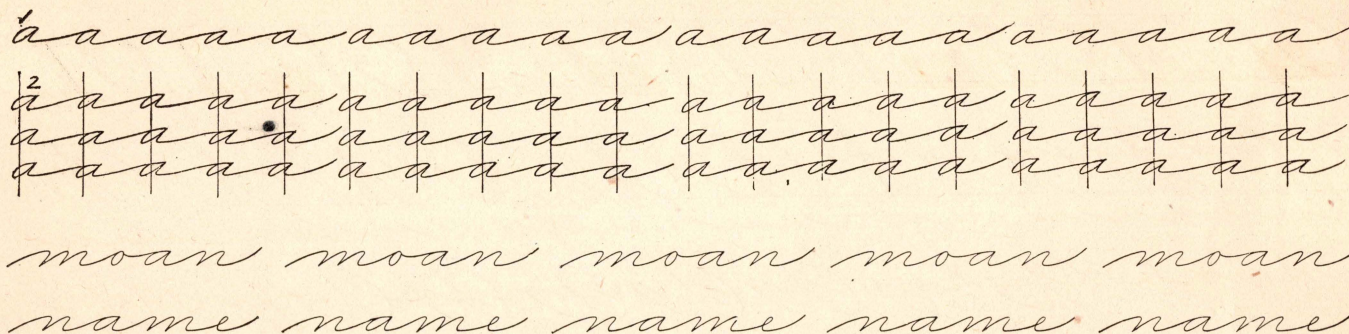
The sentence given is an excellent one to practice as a test in movement application, spacing between letters and words, and in making *m*, *n*, *i*, and *e*. It should be written four times in a minute.



LESSON TWELVE

Exercise No. 1. — The capital *A* is a combination of the oval and straight-line movements. These movements should first be practiced alternately as illustrated. Count 1-2-3-4-5-6 for the retraced oval and repeat for the retraced straight line. Make the same number on each line as indicated in the copy.

Exercise No. 2. — Make the exercise a full space high. Swing the oval part of the *A* and repeat the straight line. Count swing, 1-2-3-4-5-6. Halt the movement slightly at the top before making the straight-line motion. The repetition of the straight line stimulates the use of the arm movement and establishes the slant of the *A*. For the single *A* count 1-2. The movement may be regulated while writing *Aim* by saying *capital, a-i-m*. Make the oval part of the *A* while the word *capital* is being said and complete the *a-i-m* while these letters are being named.



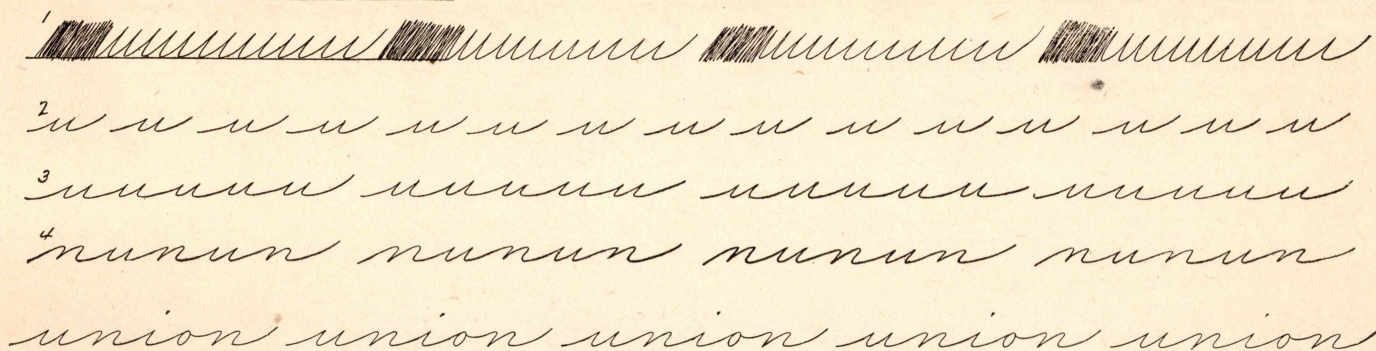
LESSON THIRTEEN

In deciding what points to emphasize in the study and practice of a new letter, it is well to ascertain what letter or letters the new letter may resemble. When this is determined one should emphasize the characteristics that will prevent this resemblance. If the small *a* is left open at the top it will resemble *ci*, and if the second down stroke is curved toward the next letter before being brought down to the line it will resemble *o*. Therefore the *a* should be closed at the top and the final down stroke should be a straight slanting line. In order that these characteristics may be emphasized, first, practice closing the *a* with a view to doing so while practicing at the required rate of speed; and second, practice it with a view to bringing the final stroke down to the line.

Exercises No. 1 and No. 2. — Count 1-2, 3-4, 5-6, 7-8, 9-10 for each group. Speed — eighty letters a minute. The cross-line practice will aid in the development of the lateral movement and accurate spacing.

Regulate the movement for the word practice by naming the letters: as, *m-o-a-n* and *n-a-m-e*.

Supplementary words: manna, main, annum.



LESSON FOURTEEN

Much illegibility in penmanship is caused by making *n*'s and *u*'s alike. The *n* has turns in the top and is made with the overmotion; the *u* has turns in the bottom and is made with the undermotion. The purpose of this lesson is to give training in the use of muscular movement while making a clear distinction between *n*'s and *u*'s.

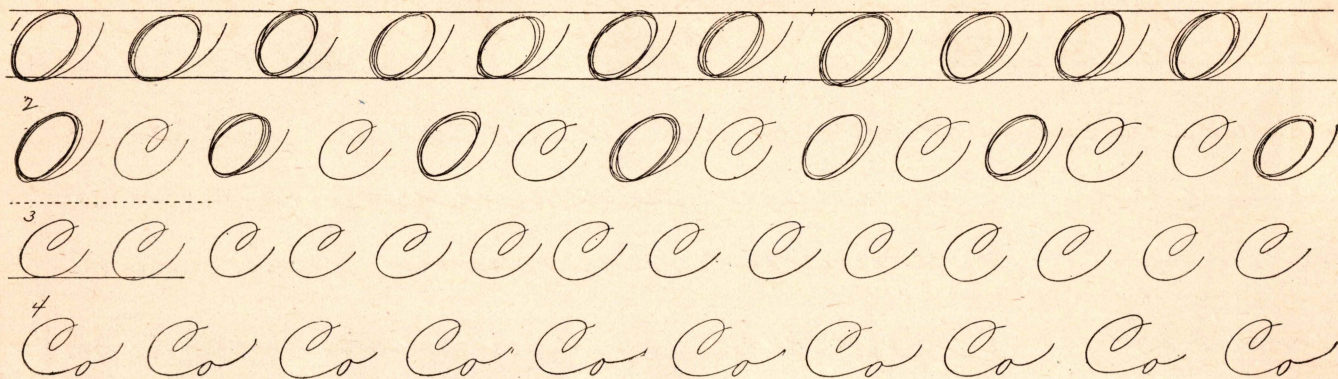
Exercise No. 1. — Begin with the straight-line movement to insure the use of the muscular movement and change gradually to the undermotion. Count from 1 to 20 using a uniform rate of time.

Exercise No. 2. — Make the single *u* to a count of 1-2-3 to establish correct form. The counts indicate the *upward strokes*. Make the down strokes on the same slant and the width between the two down strokes equal to the vertical height of the letter.

Exercise No. 3. — Practice the *u* in groups to establish form and movement.

Exercise No. 4. — The time may be indicated by saying *n-u-n-u-n* at the rate of eighty letters a minute.

Supplementary words: acumen, minimum, vacuum.



LESSON FIFTEEN

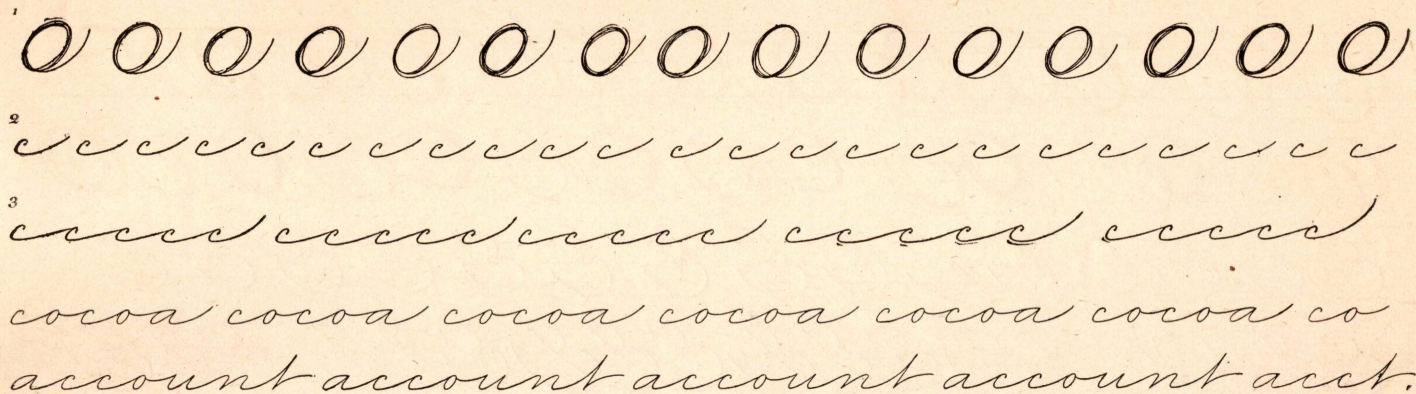
The capital *C* belongs to the direct oval group of letters. Therefore Exercise No. 2, page ten, should be reviewed as a preparation to making capital *C*.

Exercise No. 1. — Retrace the oval form six times, finishing upward from the bottom. Count 1-2-3-4-5-6. Make the width two thirds the height.

Exercise No. 2. — This exercise is to aid the student in making the capital *C* with the same free movement used in making the retraced oval. Count 1-2-3-4-5-6, capital *C*.

Exercise No. 3. — The loop in the *C* is about the shape of a small *o* and should be brought down about half the height of the letter. Count 1-2 for each *C* at the rate of from sixty to sixty-four in a minute.

Exercise No. 4. — This exercise will aid in controlling the final stroke. Count 1-2-3 for *Co*, or say capital *C-o*.



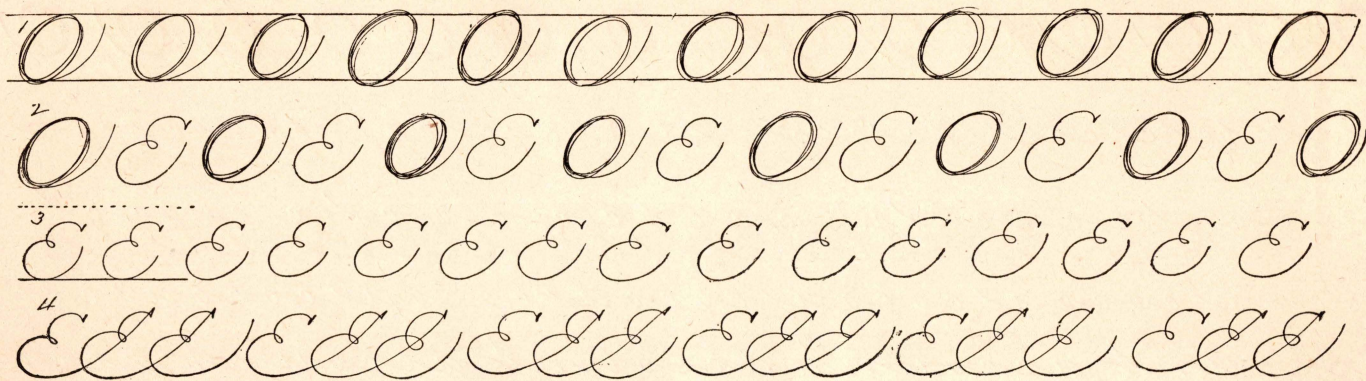
LESSON SIXTEEN

Exercise No. 1. — Make at least one line of ovals as a preparation for writing small *c*. When practicing this exercise, strive for light smooth lines.

The movement used when making the *c* is quite like that of *i*, the difference being the dot, or hook, in the top of *c*. This dot, or hook, is what gives distinctive character to *c*, differentiating it from *i* or perhaps *e*. The downward stroke is nearly straight when made accurately.

Exercises No. 2 and No. 3. — The count is 1-2 for each *c*, with a slight accent on the 1. First practice making single *c*'s until the correct form is well understood and established, after which it should be practiced in groups of five. Count 1-2, 3-4, 5-6, 7-8, 9-10 for each group.

Supplementary words: nice, come, once, mace.



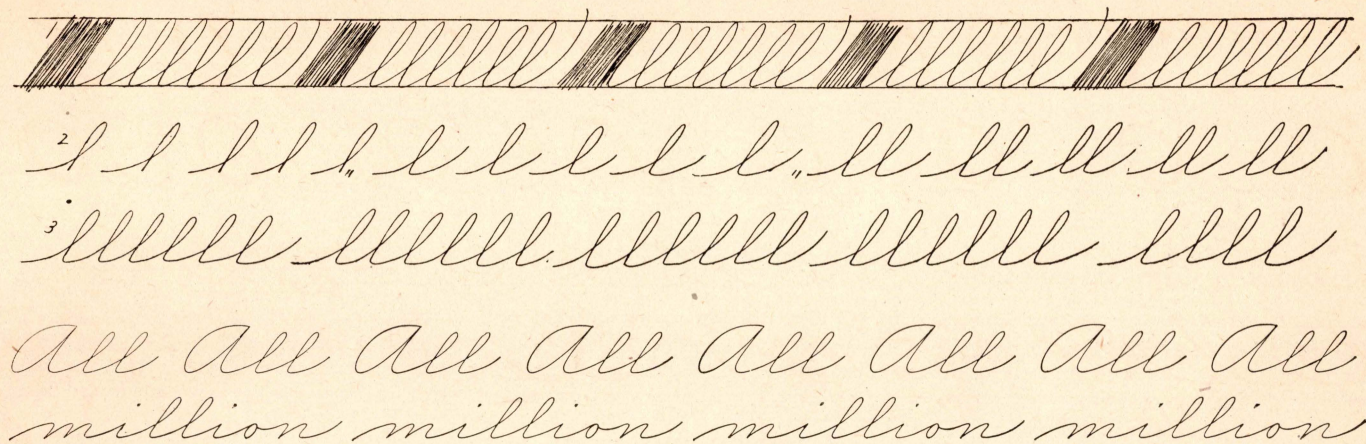
LESSON SEVENTEEN

Exercise No. 1. — The capital *E* belongs to the oval group of letters. Therefore a review of the direct oval will serve to establish the movement used in making the *E*. Count 1-2-3-4-5-6 for each retraced oval.

Exercise No. 2. — Retrace the oval and, while the hand is in motion, touch the pen to the dot at the top of the *E* and complete the *E*. Count 1-2-3-4-5-6, dot-2-3. Try to make the *E* with the same light, free line that is used in the ovals.

Exercise No. 3. — The *E* should be nicely rounded, both top and bottom. The loop, which should be at about half the height of the entire letter, should point to the right or slightly downward. Count dot-2-3 for each *E*. Speed — forty-five *E*'s in a minute.

Exercise No. 4. — Check the movement slightly on the dot and round out the left side of the *E*'s well. Count dot-2-3, dot-2-3, dot-2-3 for a group of three *E*'s.

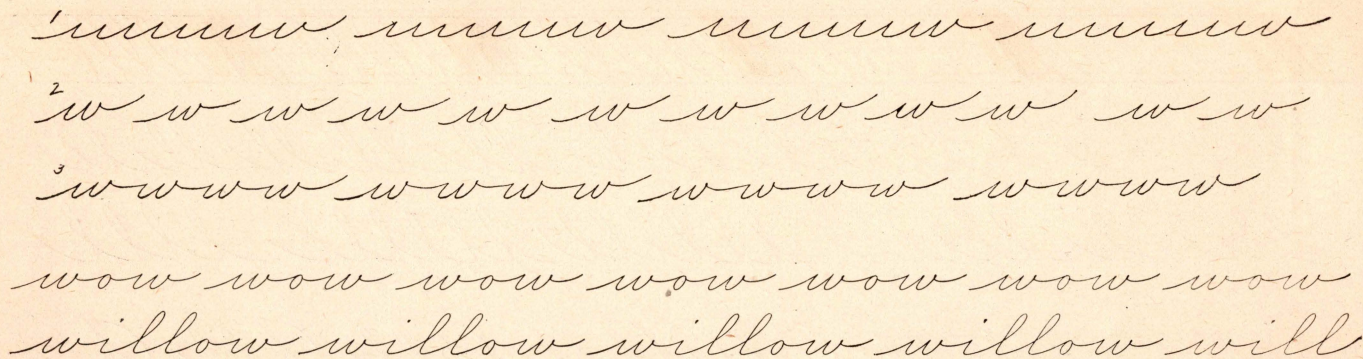


LESSON EIGHTEEN

Exercise No. 1. — This exercise is helpful in developing the power and movement necessary to make the upper loops freely and well. Begin with the straight-line drill a full space high to insure the use of the arm movement and change gradually to the loop motion without halting the movement. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6.

Exercises No. 2 and No. 3. — In order to avoid curving the down stroke too much it will be helpful to make a line or two of single loops stopping at the line, to a count of 1-2; then single *l*'s to a count of 1-2, 1 with a slight halt on the 2; and finally two *l*'s together to a count of 1-2, 1-2, 1. The *l* should be round at the top, the crossing of the loop one third the height, and the down stroke nearly straight. Count 1-2-3-4-5-6 for each group. Speed at first — about 100 *l*'s in a minute.

Supplementary words: lull, mill, lilac, lulling.



LESSON NINETEEN

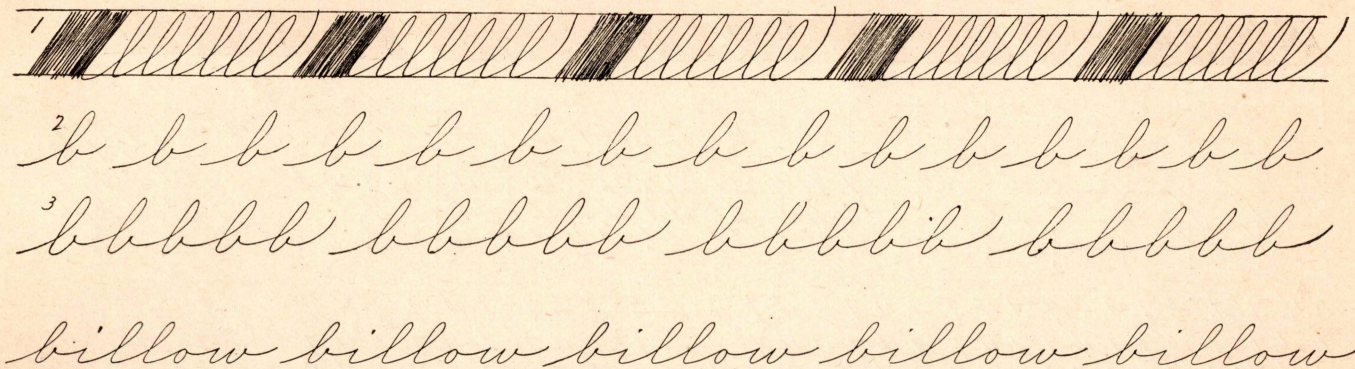
Exercise No. 1. — The *w* is made with the undermotion. Therefore it will prove helpful to review Exercise No. 1, page twenty-one, as a preparation for this lesson. Develop an easy running movement to the right, halt slightly on the ninth upward stroke, and swing as one would when completing *w*, on the tenth count: as, 1-2-3-4-5-6-7-8-9, 10.

Exercise No. 2. — Make a line or two of the single *w* to establish correct form. Count 1-2-3, 4 for each single *w*. Say the 2 and 3 more quickly than the 1.

Exercise No. 3. — Practice the *w* in groups to establish correct form and movement. Make the space between the *w*'s as wide as a letter. Count 1-2-3, 1-2-3, 1-2-3, 1-2-3, swing. The time when writing *willow* may be regulated by saying *w, i-l-l-o-w*.

Points to emphasize: turns in the bottom; points in the top; both parts the same width; finish with a dot and a distinct under motion.

Supplementary words: winnow, women, minnow.



LESSON TWENTY

The *b* is a combination of the *l* and the *w*, therefore these two letters should be reviewed as a preparation to making the *b*.

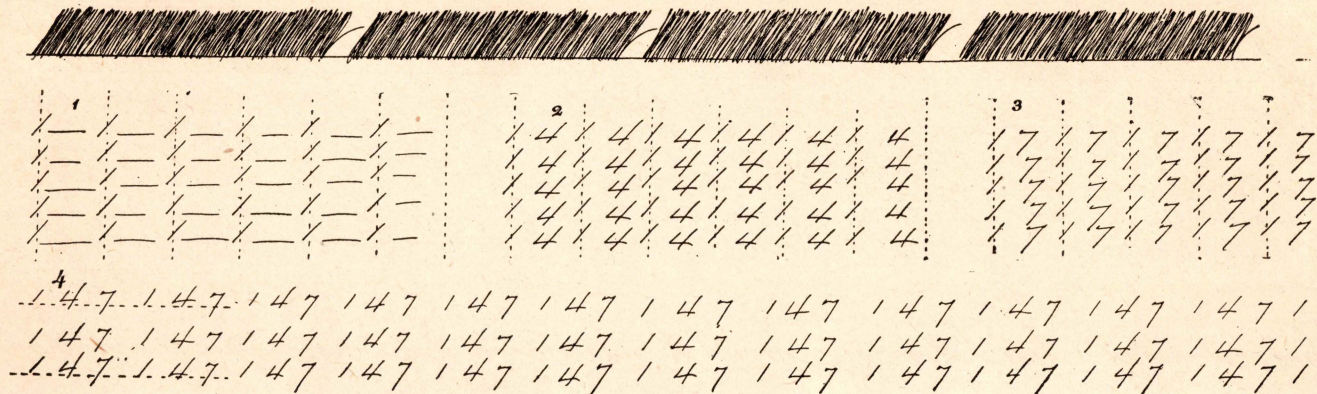
Exercise No. 1. — Practice to develop the movement and power used when making loops skillfully. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6 at a fairly rapid rate of speed.

Begin the *b* on the line — never below it. It should be round at the top and round at the bottom like the *l*. Complete the *b* with a distinct point, or dot, to prevent it from resembling an *l*. The crossing in the loop and the final dot should be the same height, about one third the height of the letter.

Exercise No. 2. — First practice the single letter to establish the correct form. Count 1-2, 3 with a slight stop after the second count.

Exercise No. 3. — Count for a group, 1-2, 3-4, 5-6, 7-8, 9-10. Speed — seventy to eighty letters in a minute.

Supplementary words: bubble, bobbin, suburbs.



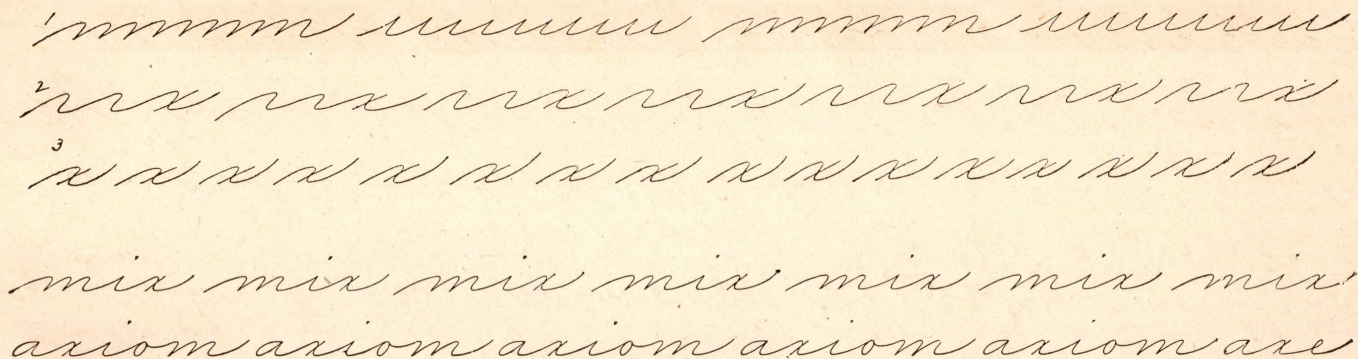
LESSON TWENTY-ONE

There are five requisites for skillful figure making — legibility, quality of line, orderly arrangement, appropriate size, and speed. The plan submitted herewith provides for attention to these five items.

Exercise No. 1. — Practice the straight-line drill to develop lightness of line. Hold the pen so that it will stand up well in the hand. Move on the nails as when writing. First practice the 1 and dash combination across the lines to a count of 1 for the 1 and 2 for the dash, as 1-2-1-2-1-2-1-2-1-2. Make a full column of this exercise.

Exercises No. 2 and No. 3. — In the remaining exercises substitute a figure for the dash. Locate the 1 on the line and the other figure between the lines. For the 1 and 4 count 1, 2-3-4. Make the second stroke of the 4 taller than the first, to prevent it from resembling a 7; cross both strokes decidedly to prevent the 4 from resembling 21.

Exercise No. 4. — Practice the 7 in the same manner to a count of 1, 2-3-4 for 1 and 7. Make the figures small to avoid a crowded appearance. Finally practice the combination 147 as a speed test, arranging, as indicated, in columns. After the speed test, cancel all faulty figures.



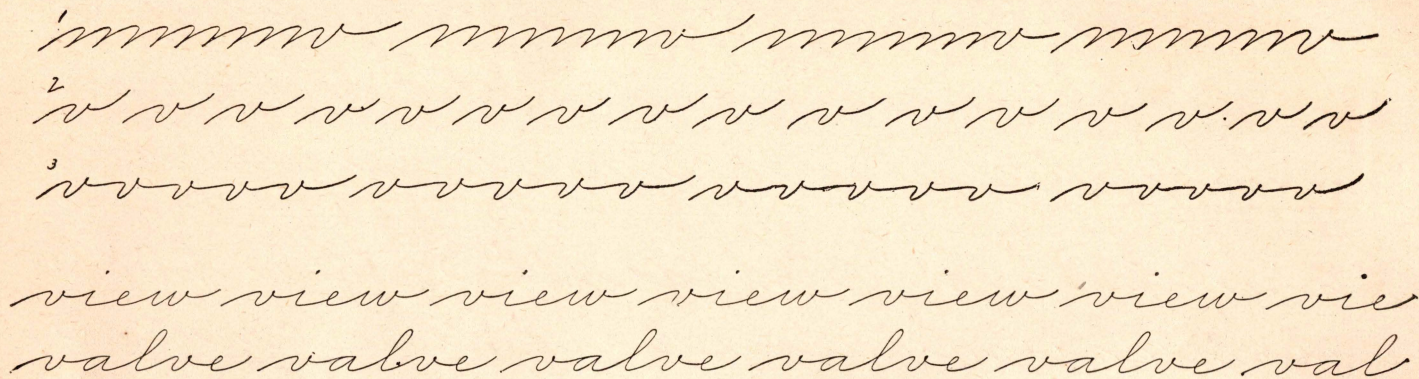
LESSON TWENTY-TWO

Exercise No. 1. — The *x* is a combination of the overmotion and the undermotion. Therefore it will prove beneficial to have some practice making these two motions in the form of the movement exercises. Count 1-2-3-4-5-6-7-8-9-10 for each exercise. Let the overmotion and the undermotion alternate.

Exercises No. 2 and No. 3. — Study the form of the *x* before it is crossed. Note that it is exactly like the last part of a well-formed *m*. This form should receive attention before making the complete *x*. The *x* should be made singly until the form is well in mind before using it in words. The *x* may be crossed in either direction. The most common method is to cross it with a downward stroke, but as the cross stroke has the same slant as the up lines it will be easier learned by crossing with an up stroke.

Write the complete word before crossing the *x*.

Supplementary words: examine, excel, maxim.



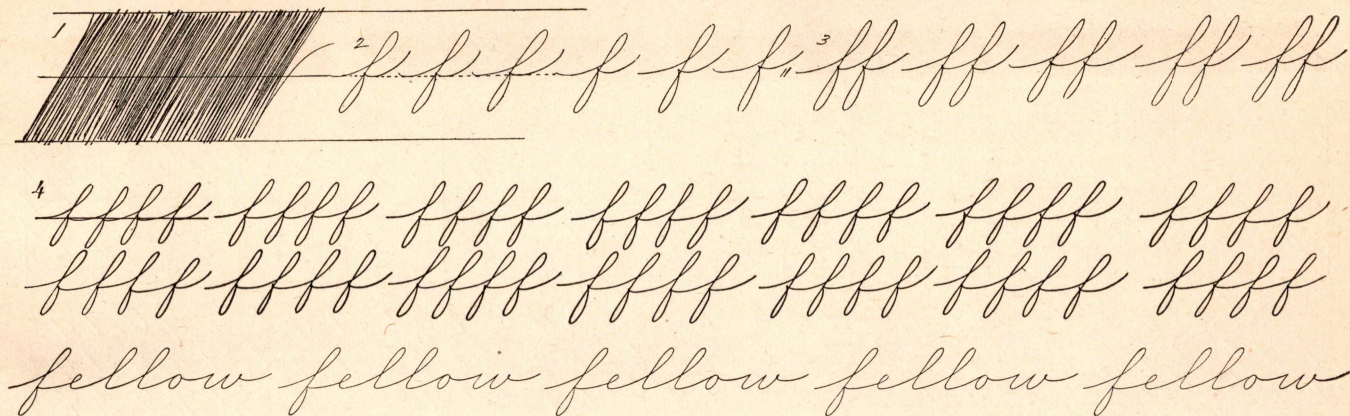
LESSON TWENTY-THREE

The form of *v* may be likened to a combination of the last part of a well-formed *m* and the last part of a well-formed *w*. It should be made round at the top, round at the bottom, and completed with a retraced point.

Exercise No. 1. — This exercise will prove beneficial as a movement drill, a test in control, and a preparation to make the *v* correctly. With the paper properly placed and the wrist off the paper, make nine overmotions, halt at the dot, and swing to the count of 1-2-3-4-5-6-7-8-9, 10. The comma indicates the halt at the dot.

Exercises No. 2 and No. 3. — Practice the single *v* to a quick count of 1-2, 3 to establish the correct form of *v*. Make a slight stop on the second count. A graceful movement exercise may be made of the *v* in groups of five letters. Note the wave-like line between the *v*'s. Count 1-2, 3-4, 5-6, 7-8, 9-10, swing.

Supplementary words: avenue, velvet, move, even.

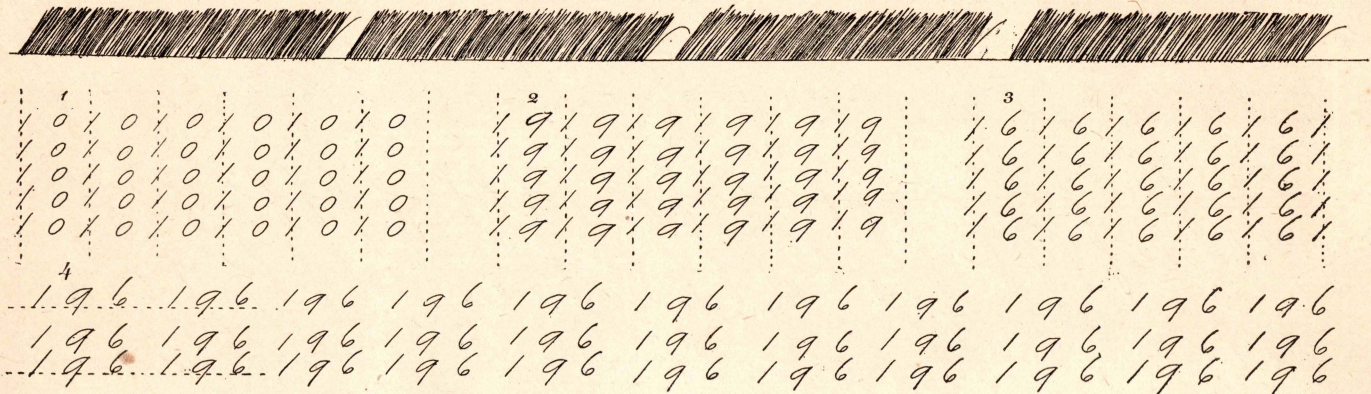


LESSON TWENTY-FOUR

Exercise No. 1. — The form of *f* is similar to that of *b*. The following characteristics should be emphasized: round at the top, round at the bottom, straight back, and closed at the line. The lower loop should be somewhat shorter than the upper loop. Since the *f* extends both above the line and below the line, practice of the straight line exercise two spaces high will aid in establishing the movement and the range necessary to make *f*.

Exercises No. 2, No. 3, and No. 4. — Practice the single *f* to a count of 1-2, 3 to fix the correct form, after which it should be practiced in groups of two and then four letters to establish a free movement. Count 1-2, 3-4, 5 for two *f*'s and 1-2, 3-4, 5-6, 7-8, 9 for four *f*'s. After a few lines of practice check the work by marking angular tops, angular bottoms, curved backs, and *f*'s that do not close at the line. Those not marked will be the satisfactory *f*'s.

Supplementary words: fife, fulfil, filler, muffin.

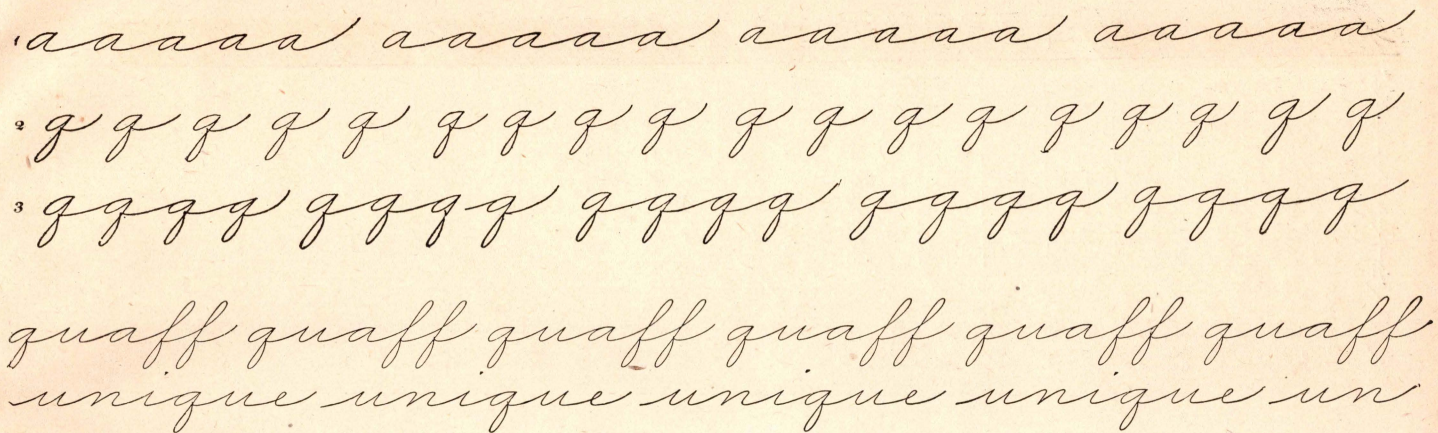


LESSON TWENTY-FIVE

A brief drill on the straight-line exercise will serve to develop a light, clear quality of line. There should also be a short period of practice on Exercise No. 1 of Lesson Twenty-one.

The naught (0) should be made round to prevent the appearance of 1, and it should be closed accurately to avoid the appearance of 6. The 9 should be closed to prevent the possible appearance of 7 and the final stroke should extend below the base of the other figures. The top of 6 should be higher than the other figures and the final stroke should form a small loop. The top of 6 should be made as nearly straight as possible.

Exercise. — Practice making these figures across lines first, to establish form, orderly arrangement, correct size, and sharp lines. Do not work for speed while doing this — only moderate speed to a regular, clock-like count. Count 1-2 for drill 1, 1, 2-3 for drill 2, and 1, 2-3 for drill 3. When practicing for speed and form arrange the figures like those in drill 4.



LESSON TWENTY-SIX

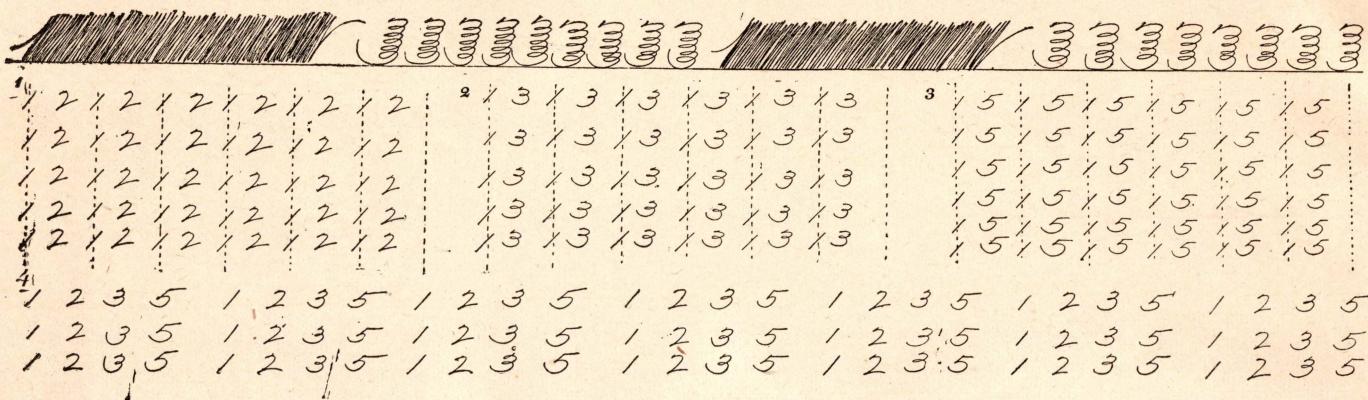
The *q* is a combination of the small *a* and the bottom part of *f*. Therefore the *a* and *f* should be reviewed as a preparation to making *q*. When letters that have been practiced in previous lessons are used in the construction of a new letter there is a very evident motive for the review of such letters.

Exercise No. 1. — Practice the *a* in the usual way to a count of 1-2, 3-4, 5-6, 7-8, 9-10 for the group of five letters. Take special care to close the *a* at the top. Endeavor to form an angle where the *a* is closed.

Exercises No. 2. and No. 3. — Practice the *q* singly to a count of 1-2-3 to establish the correct form. Close the small oval at the top, make the bottom of the *q* round, and close at the line — never above the line. Practice the *q* in groups of four letters to establish form and movement. Count 1-2-3, 1-2-3, 1-2-3, 1-2-3.

In writing the word *quaff* make the top of *q* just like the *a*, and make the bottom of *q* and the bottoms of the two *f*'s alike.

Supplementary words: quell, equine, quill, equal.

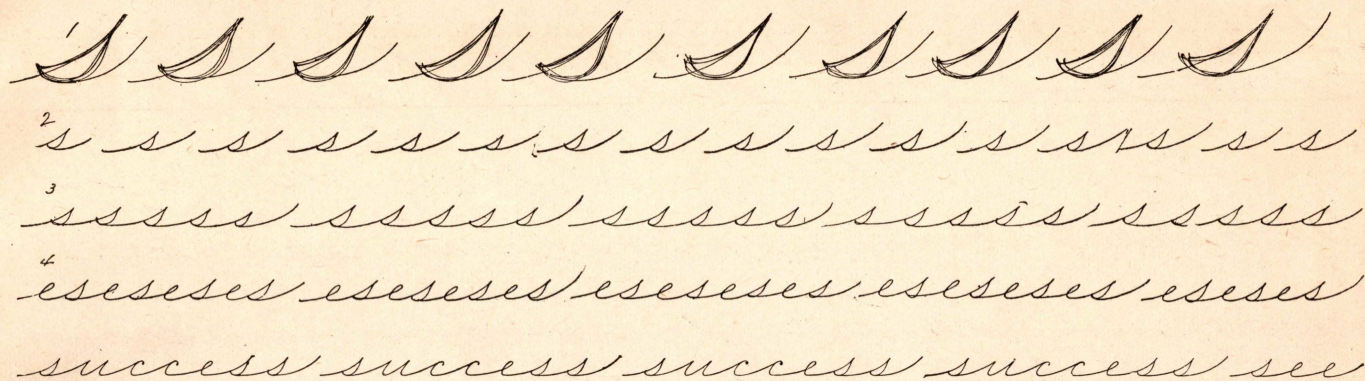


LESSON TWENTY-SEVEN

The 2, 3, and 5 are associated for practice because of their relationship in form. The dots and round tops of the 2 and 3 are alike, and the bottoms of 3 and 5 are alike. Begin the 2 with a distinct dot and complete it with a check-like angle, lifting the pen while it is in motion. The bottom of the 2 is quite like the bottom of 4. The 3 is made with a sort of side motion like the exercise at the top of this page. Make this exercise to a count of *dot, 2-3-4-5-6* and lift the pen quickly toward the left and upward.

Practice these figures across the lines, as indicated, to establish form, movement, and orderly arrangement. Make a full column of each combination. The count for 1 and 2 is 1, 2-3; for 1 and 3 it is 1, 2-3-4; for 1 and 5 it is 1, 2-3-4. Count regularly but not rapidly. Join the final stroke of the 5 at the top.

As a speed test practice the combination 1 2 3 5 following the arrangement indicated above. Write the figures in columns.



LESSON TWENTY-EIGHT

Exercise No. 1. — Practice the large retracted *s* to a count of 1-2, 3-4, 5-6, 7-8, 9-10 as a movement exercise.

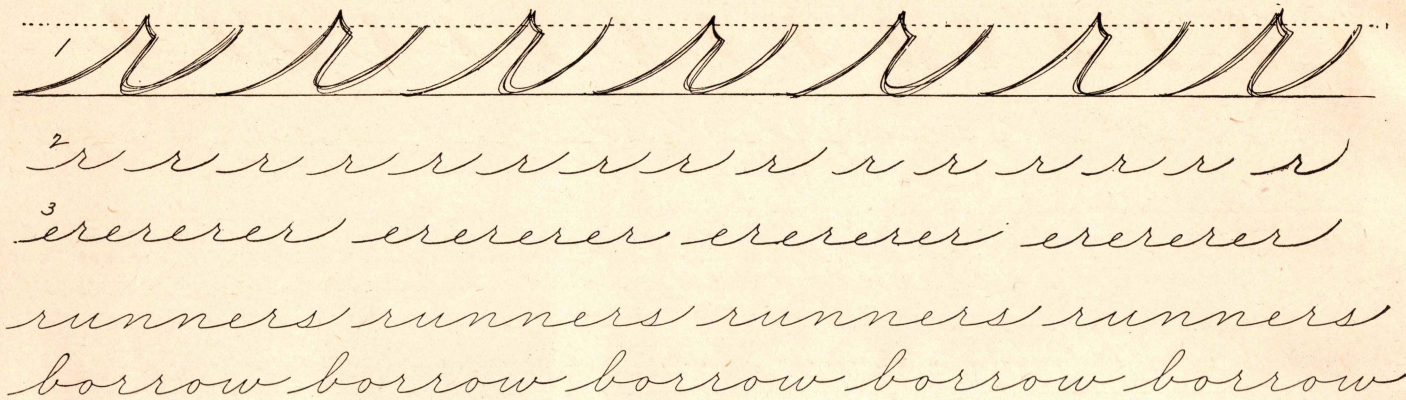
Exercise No. 2. — The initial stroke of small *s* is a short undercurve and should start on the line. The top should be sharp, and the letter should be closed at the bottom. Make the space between the upward and downward strokes narrow.

Exercise No. 3. — Practice the single *s* to the count of 1-2, 1 to establish the above characteristics. Then practice the *s* in groups of five *s*'s to establish form and movement. Count 1-2, 3-4, 5-6 7-8, 9-10, *up* for each group.

Exercise No. 4. — This is a particularly good movement drill. Count 1-2-3 for an *es*, making a slight stop on the count of 3 where the *s* is closed at the bottom. The complete exercise should be made to the following count: 1-2-3, 1-2-3, 1-2-3, *swing*. It is quite like waltz time.

When writing *success* check the movement slightly at the closings of the *s*'s and on the dots of the *c*'s. Speed — fourteen words in a minute.

Supplementary words: misses, missions, sessions, assume.

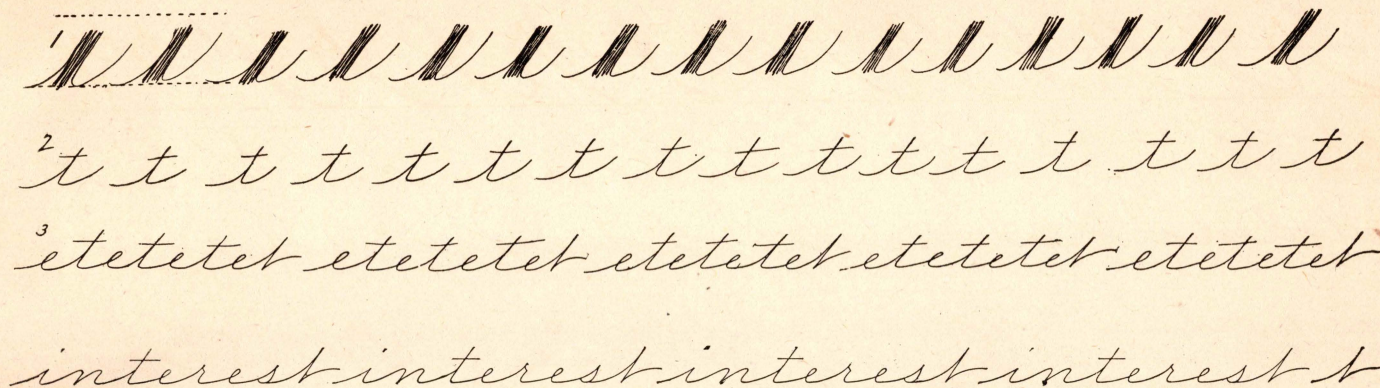


LESSON TWENTY-NINE

Exercise No. 1. — Practice the large retraced *r* to a count of 1-2, 3-4 and repeat to establish form and freedom.

Exercises No. 2 and No. 3. — The chief characteristic of this style of *r* is the little angular shoulder in the top. This shoulder depends for its value upon the full recognition of the two distinct angles required in its construction. The count should suggest a momentary pause at the apex, or top, of the letter to insure the correct formation of these angles. If made too narrow at the top the *r* will resemble *i*; or if the curve in the top is exaggerated, it may resemble the Greek *E*. Probably the best count to indicate the rhythm and speed while making the *r* is 1-2-3. There should be a slight accent on the 1, and the 2 should be allowed only a half beat. Or the time may be indicated by using the phrase *1-and-2* in musical tempo. After making a line or two of the single *r* to establish the form, practice the *er* combination. By making the *e* before the *r* the curved initial stroke of *r* will be insured. Regulate the time by saying *e-r-e-r-e-r*.

Supplementary words: murmur, mirror, error.



LESSON THIRTY

Begin the *t* with a short, full undermotion that starts on the base line. The top of *t* should be short and so well retraced as to appear like a single straight line. Do not loop the top of the *t*. The height is somewhat less than that of *l*. By making a small *e* before each *t* a well curved initial stroke in the *t* will be developed. Cross the *t* near the top.

Exercise No. 1. — Begin with a short, full undermotion that starts on the base line, retrace the straight, slanting line, and finish with a full undermotion. Count 1, 2-3-4-5-6. A momentary pause on the first upward stroke, as indicated by the comma, will aid in controlling the movement.

Exercises No. 2 and No. 3. — First practice the single *t* to fix the form well, after which the combination of *et* should be practiced to establish correct form and movement. Do not form a loop. Make the final stroke short.

Supplementary words: taunt, statute, attest, institute.

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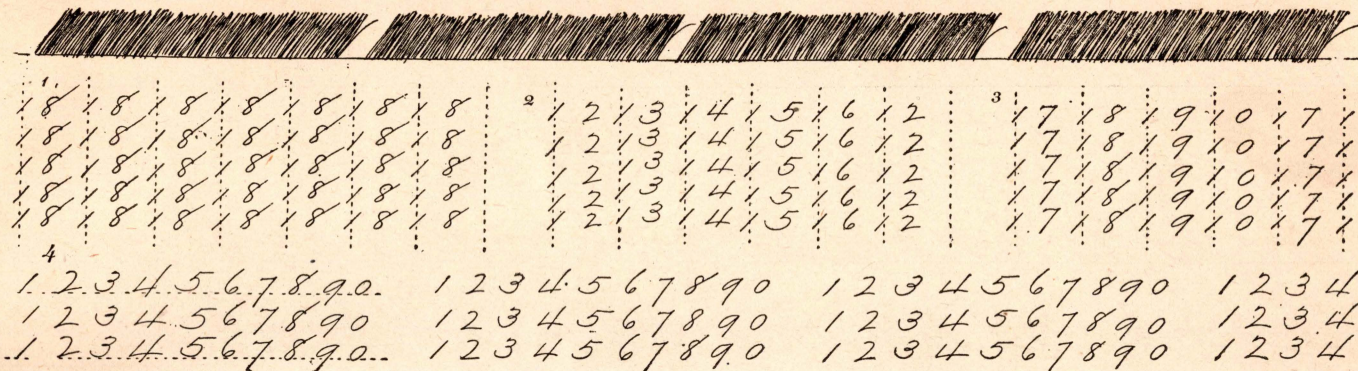
LESSON THIRTY-ONE

The *d* is a combination of *a* and *t*. Review the *a*, being careful to close the pointed oval at the top. Make the top of *d* about two times the height of the oval part. The top should be so well retraced that it will appear to be a single line. Close the oval part of *d* to prevent the appearance of *ct*.

Exercise No. 1. — Form the small oval, repeat the straight line five times, and finish with an upward swing, to the following count: 1, 2-3-4-5-6. A slight stop at the top of the first upward movement, as indicated by the comma, will aid in re-tracing the straight, slanting line.

Exercises No. 2 and No. 3 — Make the single *d* to a count of 1-2. When the form is fairly well established, practice it in groups of five to a count of 1-2, 3-4, 5-6, 7-8, 9-10 to insure freedom of movement. Speed — sixty *d*'s in a minute. Regulate the time while practicing *address* by naming the letters, as *a-d-d-r-e-s-s*.

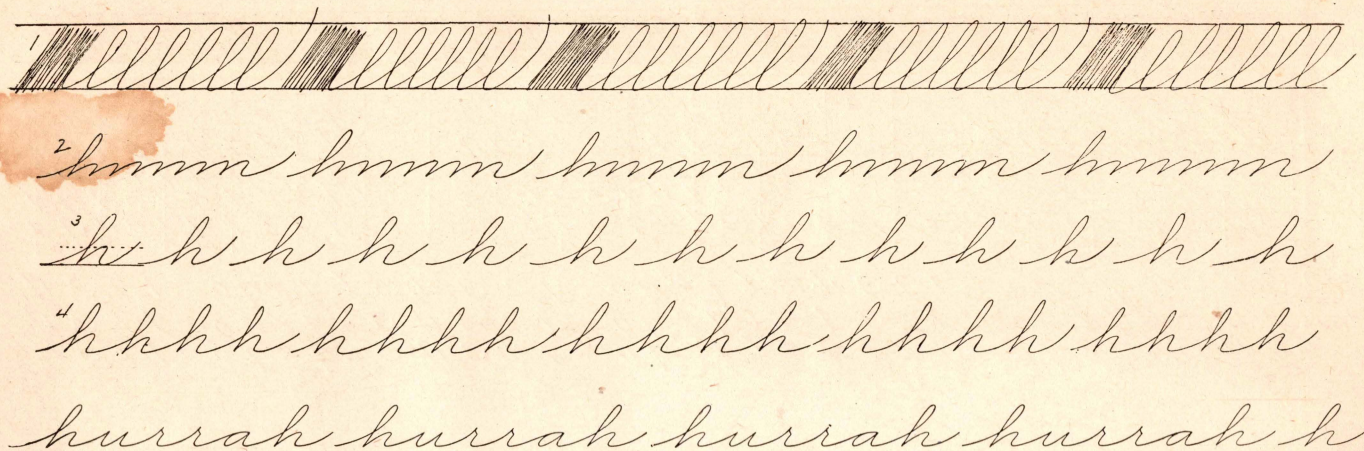
Supplementary words: added, demand, indeed, deeded.



LESSON THIRTY-TWO

Begin the figure 8 by making a dot or firm pressure of the pen on the paper; form a letter *S*, like the *S* used when making the dollar mark, and snap the pen upward through the dot. Curve the downward line in the 8 well. First, drill on the 8 as illustrated in column 1, after which all the figures should be reviewed, following the arrangements shown in 2 and 3. Care should be exercised to make the figures small enough to provide much clear space around them. They should not appear crowded.

When drilling to develop speed, arrange the figures in columns as indicated in 4. Students should develop a speed of 100 or more good figures a minute when written in the order indicated. After a test of one or more minutes, all figures not well formed should be canceled before counting the figures for which the students are to be credited. Other combinations may be practiced in the same manner as speed tests.



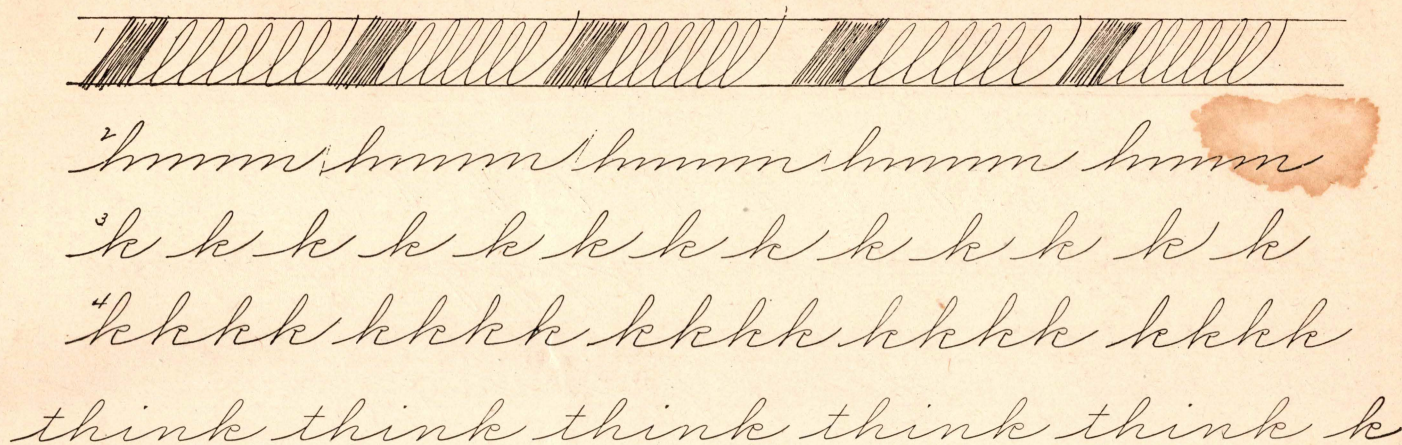
LESSON THIRTY-THREE

The *h* is a combination of *l* and the last part of *n*. The top of the loop should be nicely rounded, and the crossing in the loop should be at one third its height. The part of *h* that corresponds to the last part of *n* should be round and should approximate the height of the crossing in the loop.

Exercise No. 1. — Practice this exercise to insure the use of the arm movement. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6.

Exercises No. 2, No. 3, and No. 4. — Say 1-2 for the loop, making a slight stop at the base line, and cultivate an easy-running overmotion for the remainder of ten counts, as 1-2, 3-4-5-6-7-8-9-10. Make the single *h* to a count of 1-2, 3. Count 1-2, 3-4, 5-6, 7-8 for a group of four *h*'s. Speed — sixty letters in a minute.

Supplementary words: shine, sham, show, the, them.



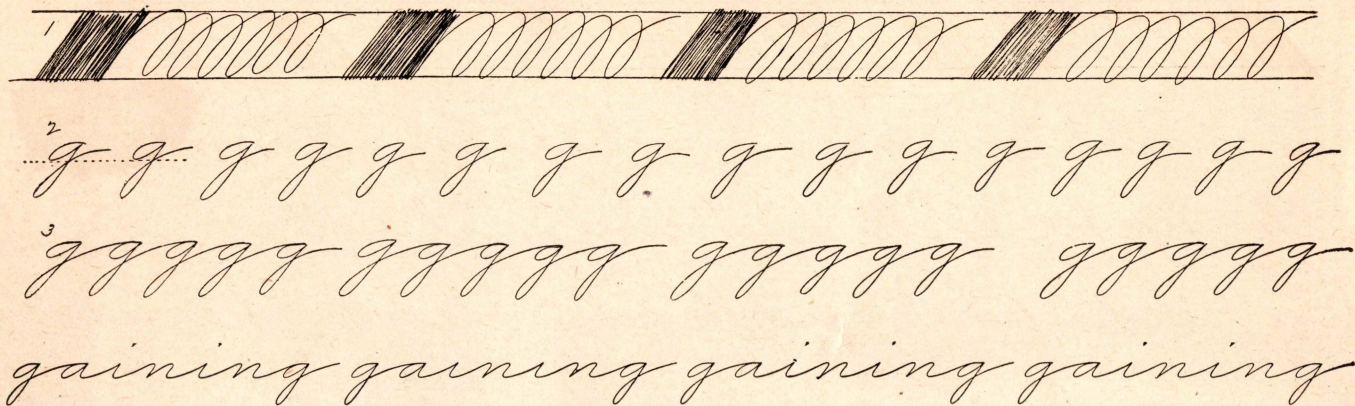
LESSON THIRTY-FOUR

The loop in *k* is exactly like that in *h*. The last part of *k* needs close study and careful practice. Observe how, after forming the loop and making the overmotion as in the *h*, the line folds back under, forming a very small oval, or loop. The movement should be checked slightly after folding under, and the second down stroke should be made as nearly parallel with the down stroke in the loop as possible. The bottom of *k* is narrower than the bottom of *h*.

Exercises No. 1 and No. 2. — These are used as preliminary drills to develop the specific movement required to make *k* skillfully. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6 for No. 1 and 1-2, 3-4-5-6-7-8-9-10 for No. 2.

Exercises No. 3 and No. 4. — The count for *k* is 1, 2-3. Prolong the 1 a little on account of the length of the loop and the slight stop at the base line. Shorten the time when saying 2 as much as possible — barely sound the 2.

Supplementary words: make, book, knuckle.



LESSON THIRTY-FIVE

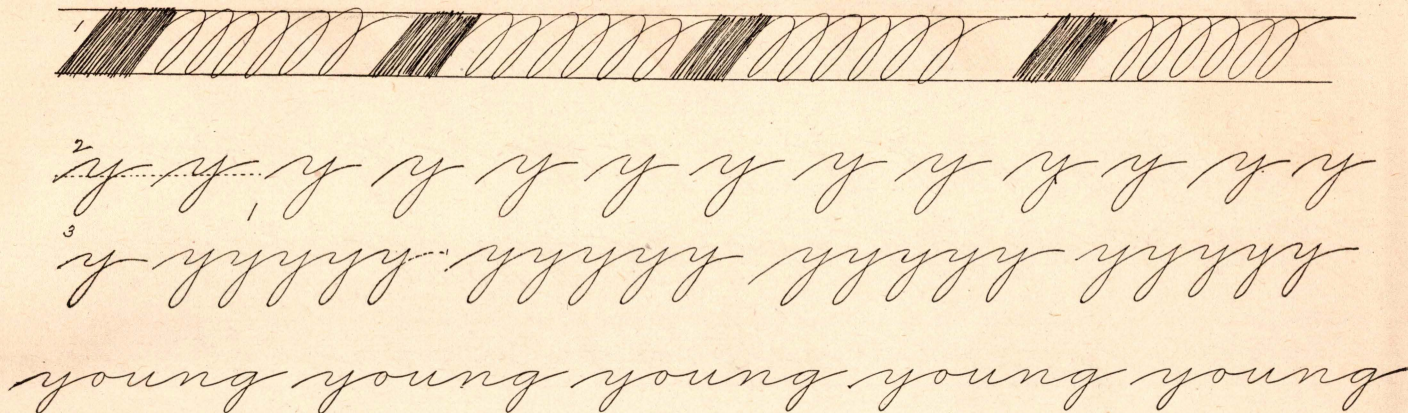
All of the lower loop letters (*g, y, z, j, p*) are based upon a combination of the straight-line and the reverse-oval movement.

Exercise No. 1. — This exercise is an excellent one to use in developing the movement used in making these letters. Begin with the straight line motion and after eight or nine counts change gradually to the lower loop motion without changing the time. Count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6. The practice of the straight line at the beginning will serve to put the hand and arm in motion.

Close the oval part of *g*, as in *a* and the figure 9. Make the loop short and nicely rounded at the bottom. The loop should cross at the base line.

Exercises No. 2 and No. 3. — Make the single *g* to a count of 1-2 until a clear conception of the form is established. Then practice *g* in groups of five letters to establish good form and movement. Count 1-2, 3-4, 5-6, 7-8, 9-10 for each group. Speed — sixty good *g*'s in a minute. Concert practice of *gaining* may be regulated by saying *g-a-i-n-i-n-g* at a moderate rate of speed.

Supplementary words: gunning, baggage, joggle, ginger.



LESSON THIRTY-SIX

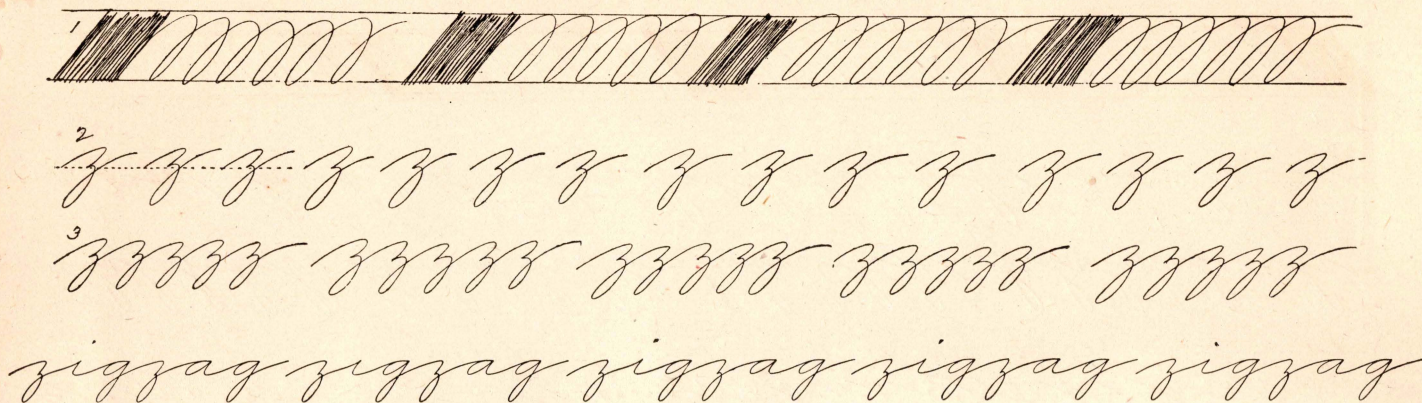
The first part of *y* is exactly like the first part of a well formed *v* — a combination of the over-under motion. The loop should be made like the loop in *g*, short and nicely rounded at the bottom. Avoid making the top of *y* too wide. It should be the width of a small *u*.

Exercise No. 1. — Practice this exercise to insure the use of a free arm movement. Keep the wrist up and let the finger nails glide in harmony with the pen. Count from 1 to 20 at a rate of speed that will produce ten complete exercises in a minute.

Exercises No. 2 and No. 3. — Make the single *y* to a count of 1-2, 3. Say the 1 and 2 in quick succession and halt slightly before saying 3. The loop should be almost as wide as the top of *y*. Practice *y* in groups of five letters to establish good form and to develop freedom of movement. Count 1-2, 3-4, 5-6, 7-8, 9-10 for each group. Speed — sixty good letters in a minute.

Write *young* without lifting the pen until the word is completed. Form all the letters well and space accurately.

Supplementary words: yard, gayly, waylay, may, buy.



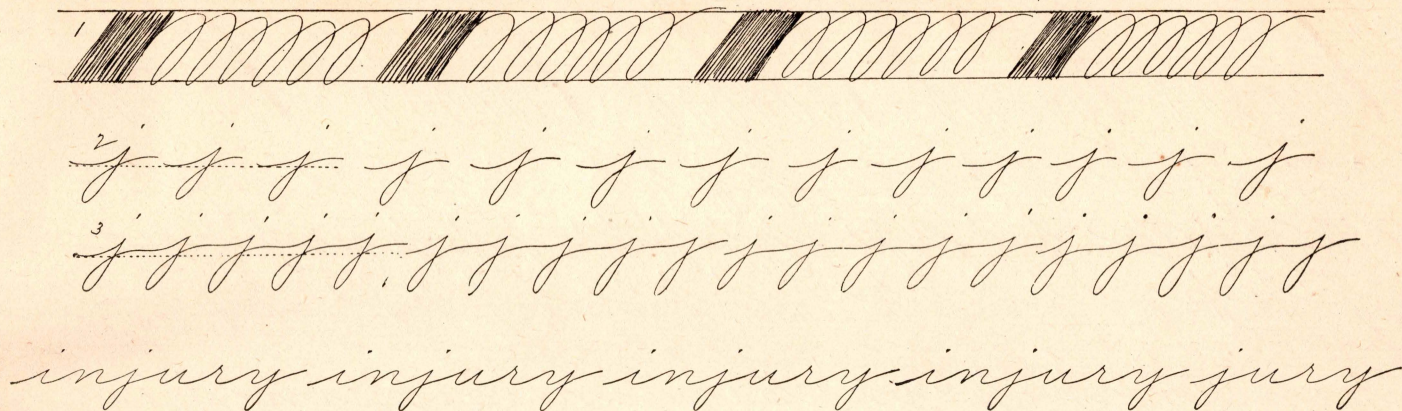
LESSON THIRTY-SEVEN

The *z* is a combination of the initial stroke of *m* and the lower loop. A sharp angle should be formed at the base line. Very narrow turns should be made both at the top of *z* and at the beginning of the loop. Care should be exercised to avoid curving the loop to the left too much. A slight stop at the point which should just touch the line will aid in controlling the movement.

Exercise No. 1. — Practice this exercise to insure the use of the arm movement when making loops. Count from 1 to 20 for each exercise. Make straight lines one full space high during the first eight or nine counts, when a gradual change to loops should be made without changing the speed.

Exercises No. 2 and No. 3. — Make the single *z* to a count of 1, 2 with a slight stop on 1 as indicated by the comma. Practice *z* in groups of five letters to establish good form and arm movement. Count 1, 1-2, 4-5, 6-7, 8-9, 10. This makes a better drill when the letters are made close together. It is an excellent movement exercise.

Supplementary words: wizard, buzzard, dozen, mizzen.



LESSON THIRTY-EIGHT

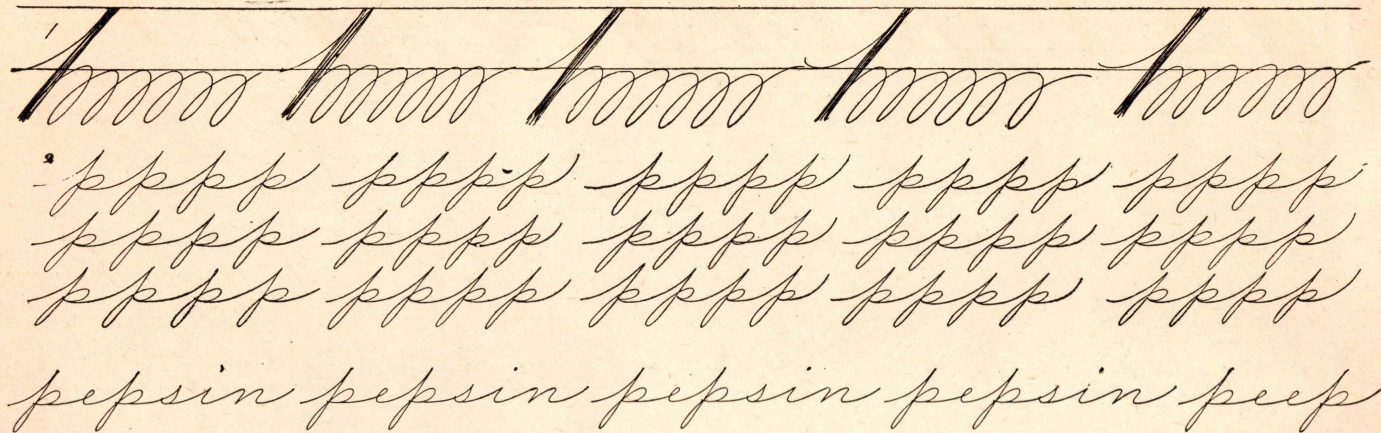
The *j* is a combination of *i* and the loop as made in *g* and *y*. The *j* should be made the same height above the base line as the *i*. Make the down stroke straight and the upward stroke well curved.

Exercise No. 1. — Practice to insure the use of the muscles of the arm. Begin by making the straight line a full space high and change gradually to the loop motion without halting the motion. Count from 1 to 20.

Exercise No. 2. — Make a line or two of the single *j* to fix the correct form. The loop should be short and well rounded at the bottom. Count 1, 2 with a slight stop at the top on the count of 1, which should be said in very short time.

Exercise No. 3. — In this exercise the rhythmic movement can be regulated best by saying *a-1-2-1-2-1-2-1-2-1-2*. Merely sound the *a* to indicate the short initial stroke of the first *j*. Observe the graceful compound curve between the *j*'s.

Supplementary words: jolly, rejoice, jejune.



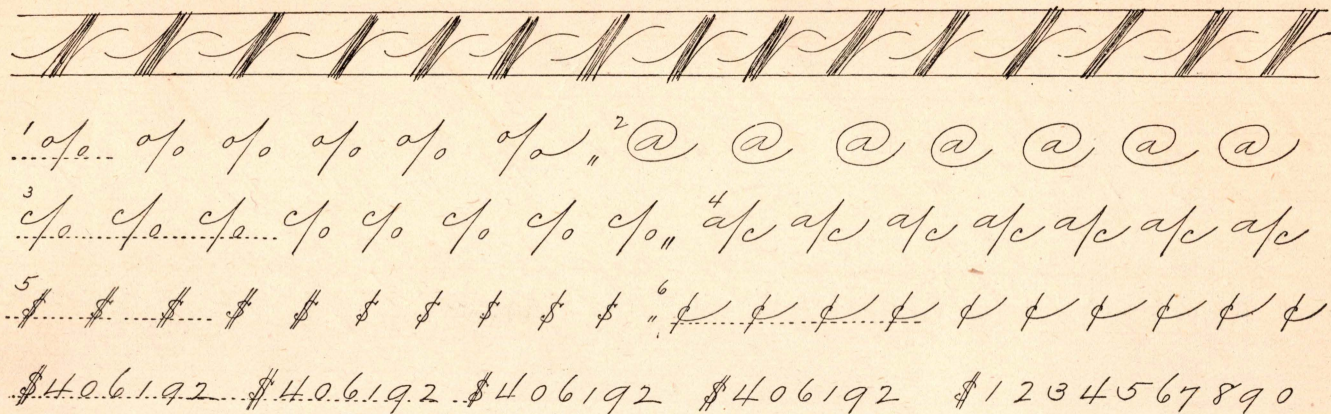
LESSON THIRTY-NINE

Observe that the first part of *p* is just like an extended *j*. Be sure to make a pointed top — not a loop. The loop below the line should be nicely rounded at the bottom. The oval part of *p* should be closed at the base line, much like the bottom of the letter *s*. To sum up: the top should be pointed, the bottom should be looped, and the oval should be closed. Establish these characteristics one at a time.

Exercise No. 1. — This exercise is particularly well adapted to the development of the movement used when making *p* skillfully. Swing upward from the base line, as when making *p*, repeat the straight line six times, and let the hand roll toward the right six times, making that number of loops. The count is 1-2-3-4-5-6-1-2-3-4-5-6.

Exercise No. 2. — This exercise should be made to a count of 1-2, 3-4, 5-6, 7-8, 9-10, with a slight stop at 2, where the *p* is closed.

Supplementary words: pump, purple, appoint, applied.

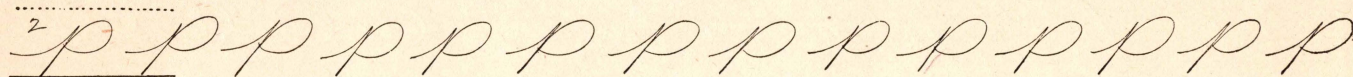
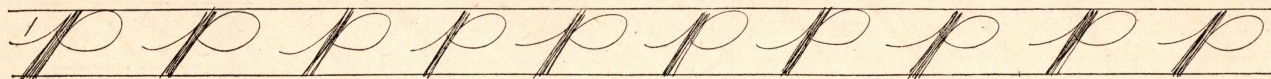


LESSON FORTY

The meanings of these symbols are: (1) per cent; (2) at; (3) care of; (4) account; (5) dollar or United States money; (6) cents.

The preliminary movement exercise, if practiced properly, will insure the use of the movement required to make these characters skillfully. Observe the curvature of the initial and final strokes. Count 1-2-3-4-5-6-7-8-9-10 for each drill.

Exercises No. 1, No. 2, No. 3, No. 4, No. 5, and No. 6. — When practicing these give careful attention to these items: uniformity of slant, angularity of the tops of Nos. 1, 2, and 3, and the location of the letters preceding and following the slanting stroke. The dollar mark is also made with two parallel lines. When writing the dollar mark before a figure, make the *S* on the line and the same size as the figure, and make the slanting line extend above and below the *S*.



Plain writing is the most practical.

LESSON FORTY-ONE

The *P*, *B*, and *R*, which are presented in this and the two following lessons, are combinations of the straight-line and reverse-oval movements. It will therefore prove beneficial to review both of these movements.

Exercise No. 1. — The practice of this exercise will insure the use of the arm, or muscular, movement. Make the straight line, one full space high, six times and swing the reverse oval to a count of 1-2-3-4-5-6, *swing*. A slight halt at the base line just before swinging the final stroke, or oval, as indicated by the comma, will aid in gaining control. Make the oval-like swing as nearly round as possible. The final stroke should cross the straight lines at half the height.

Exercise No. 2. — The points to be observed when making *P* are these: begin with a short, well-curved initial stroke, retrace the slanting line, complete the letter with an oval-like swing which should cross the straight line at half its height. Make the oval part higher than the straight line. Count 1-2, 3. Say the 1 lightly and quickly.

For suggestions for the practice of the sentence, see page 74.

¹ B B B B B B B B B B B B B B

² B B B B B B B B B B B B B B

³ B B B B B B B B B B B B B B

Be sure to use a free movement. B.

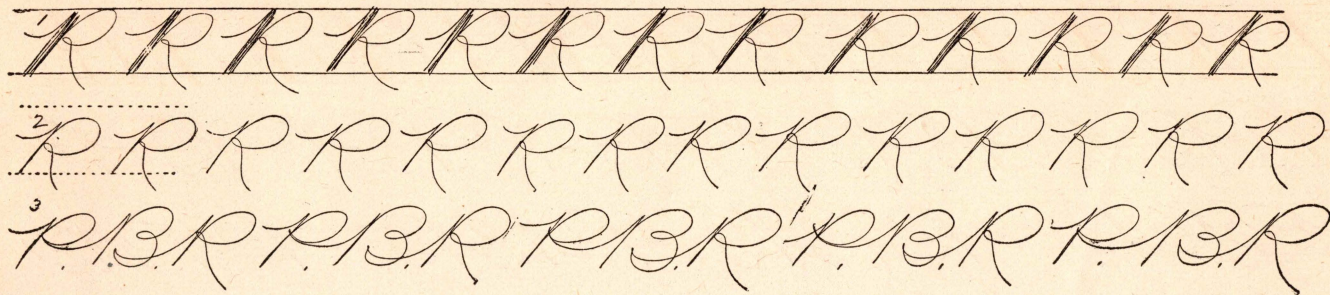
LESSON FORTY-TWO

Exercise No. 1. — Make the slanting straight line six times and complete the exercise by making a large figure 3 to a count of 1-2-3-4-5-6, 7-8. A slight pause made just before making the part that resembles a figure 3, as indicated by the comma, will aid in gaining control. The repetition of the straight line should insure the use of the muscular movement.

Exercise No. 2. — Try to retrace the slanting straight line and to round out the right side of B. The loop should be made at half the height of the letter. The top of B should be as broad as the bottom. Observe the angle and swing with which the B is completed. This ending should be cultivated as a convenience when joining B and the letter following. The small loop at half the height of B should point to the left or upward.

Exercise No. 3. — This is a particularly good exercise to develop form, control, and movement. Count 1-2-3, 1-2-3, 1-2-3 for each exercise. Speed — fifteen groups of the B's in a minute.

Suggestions for the practice of the sentence are given on page 74.



Reading good books enriches minds.

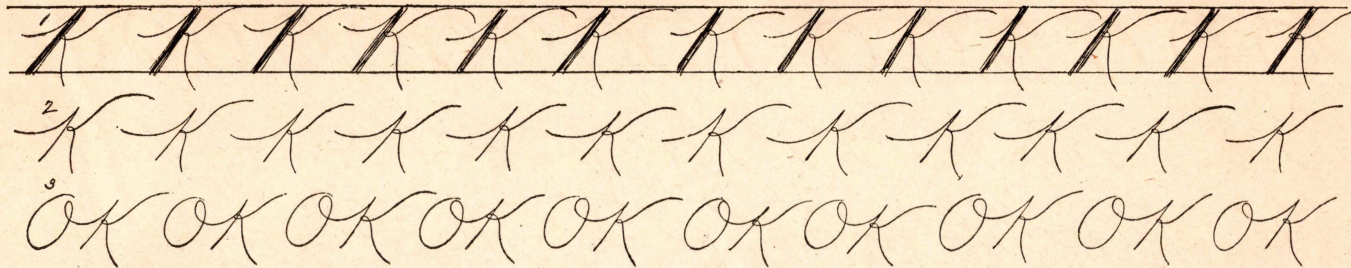
LESSON FORTY-THREE

Exercise No. 1. — Make the straight slanting line six times to a lively count of 1-2-3-4-5-6 and complete the exercise on the count of 7-8; thus, 1-2-3-4-5-6, 7-8. Loop around the straight lines at half their height. The top should be well rounded — almost a circle.

Exercise No. 2. — Begin with a short, well-curved initial stroke, retrace the straight line, make the top nearly round, close the *R* at the loop which should be at half the height, and lift the pen as it drops below the line. The count is 1-2, 3-4. Say the 1 in as short time as possible. The small loop should be turned slightly upward.

Exercise No. 3. — This exercise provides a review of the *P*, *B*, and *R*, training in movement, and a test in control. Make the three letters to a count of 1-2, 3-4-5, 6-7-8. Try for uniform slant and size of the letters and uniform spacing between the letters.

Suggestions for the practice of the sentence are given on page 74.



Kindness will always win friends.

LESSON FORTY-FOUR

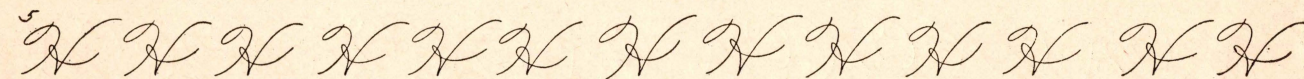
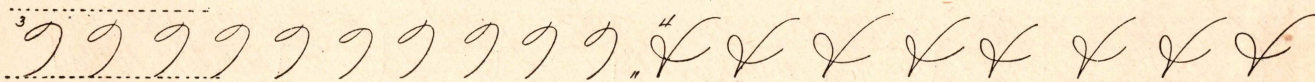
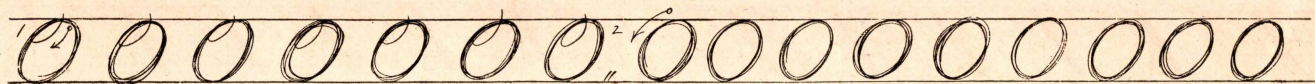
The initial stroke of *K* is like that of *P*, *B*, and *R*. Therefore the same exercise will serve as a preparation to write it.

Exercise No. 1. — Swing upward and retrace the straight line six times to a count of 1-2-3-4-5-6. Make an abrupt stop at the base line. The second part of *K* is made to a count of 1-2. The count of the complete exercise is 1-2-3-4-5-6, 1-2.

Exercise No. 2. — The first part of *K* is quite like a large figure 1. Begin with a short, well-curved initial stroke and bring the pen to the base line with a snap, stopping abruptly at the base line. Study the second part of *K*. It begins with a compound curve and ends with a compound curve. Let the pen touch the paper while in motion and lift it from the paper while in motion. Be sure to unite the two parts of *K* at about half its height. Count 1-2, 3-4.

Exercise No. 3. — For this exercise count 1-2-3, 4-5.

Follow the instructions on page 74 when practicing the sentence.



Habit results from much practice.

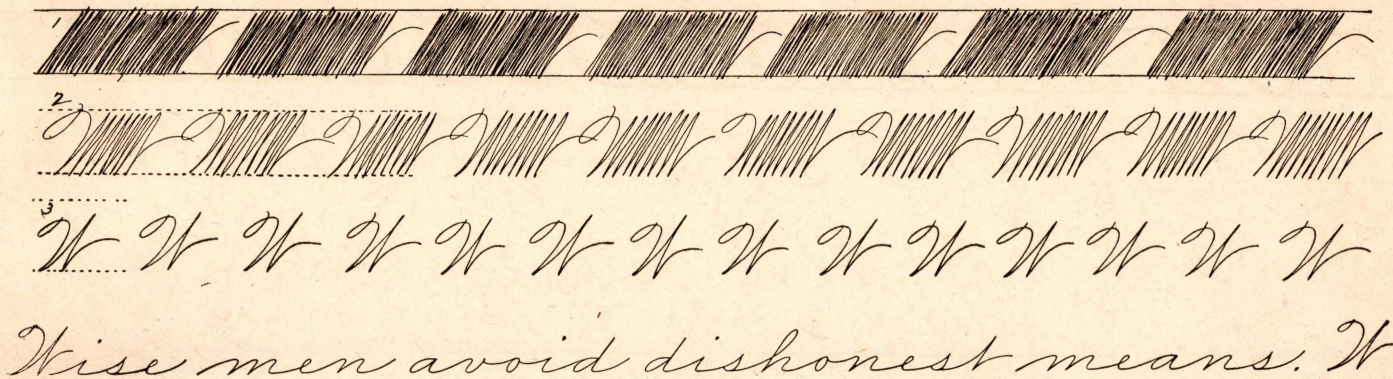
LESSON FORTY-FIVE

Exercises No. 1 and No. 2. — The first part of *H* is made with the reverse-oval motion and the second part is made with the direct-oval motion. It will therefore prove beneficial to review both these motions. The movement used in retracing a reverse and a direct oval may be regulated by counting as follows: 1-2-3-4-5-6; 1-2-3-4-5-6.

Exercises No. 3 and No. 4. — It is recommended that the parts of *H* be practiced separately before uniting them to form the *H*.

Exercise No. 5. — The first part of *H* is like the initial stroke of *M* except that it is curved more. Make it to a count of 1-2. The second part of *H* is most pleasing in appearance when all the lines are well curved. It is an enlarged form of the character &. In making the last part of *H*, begin higher than the first part. Count 1-2, 3-4 for each letter. Speed — thirty-five letters in a minute.

Follow the instructions on page 74 when practicing the sentence.



LESSON FORTY-SIX

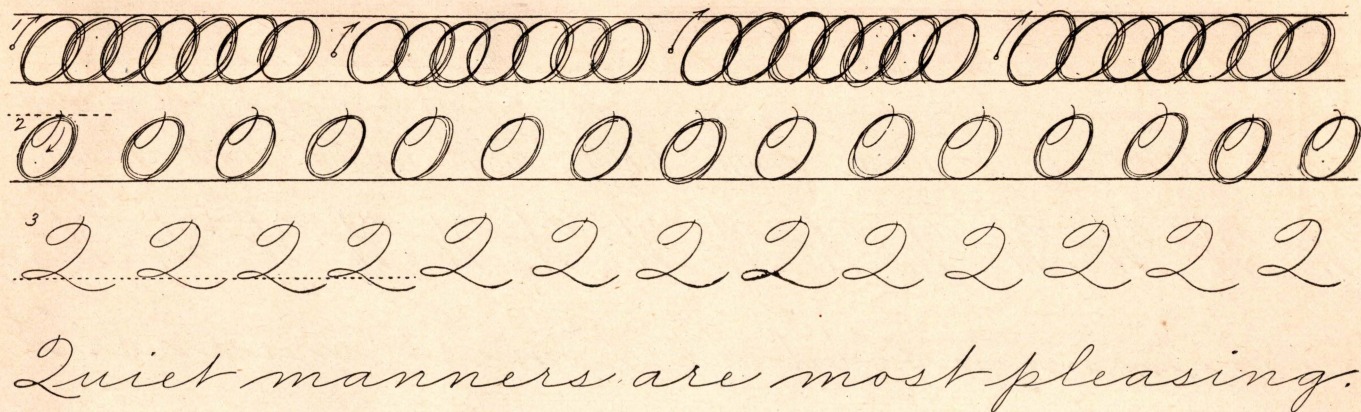
The *W* is based almost entirely on the straight-line movement. Therefore the power and movement required to make it well will be stimulated by reviewing Exercise No. 1 on page eight.

Exercise No. 1. — This exercise, if practiced properly, will insure the use of the muscular movement when making *W*.

Exercise No. 2. — Make the initial stroke like the first part of *H* practiced in the last lesson, repeat the straight line eight times, and finish with a short curved line, like the final stroke in *W*. The count is 1-2, 3-4-5-6-7-8-9-10.

Exercise No. 3. — The first part of *W* is well curved, like the first part of *H* in the preceding lesson. The point in the center at the top is higher than the first part of *W*. The final stroke is a short curved line. Make the top and bottom equal in width. Count 1-2, 3-4. A slight stop at the base line on the first down stroke, as indicated by the comma, will aid in controlling the movement. Speed — forty letters in a minute.

For instructions for practicing the sentence, see page 74.



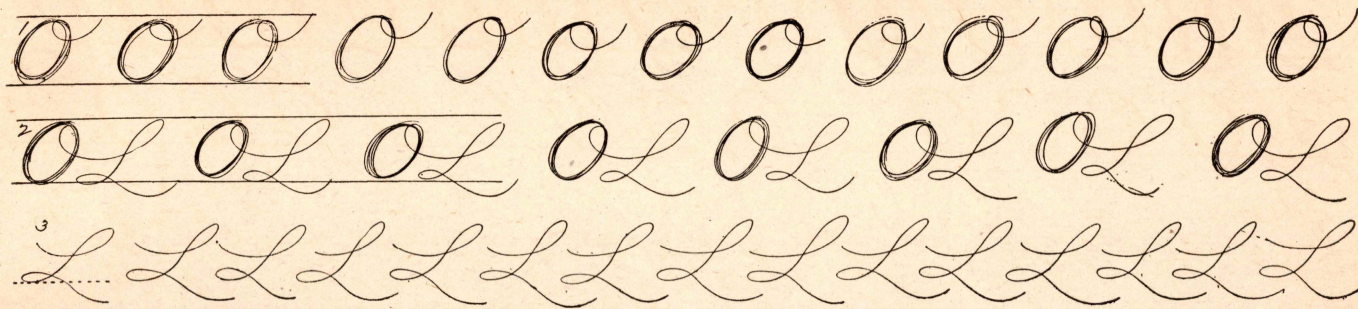
LESSON FORTY-SEVEN

Exercise No. 1. — The capital Q is a product of the reverse-oval movement. Therefore the general reverse-oval movement, as illustrated, should be practiced as a preparation to making Q. Let the movement roll along to a count of 1-2-3-4-5-6.

Exercise No. 2. — In order that the movement used when making Q may be made more specific, retrace the single oval six times. Make a loop and retrace the oval to a lively count of 1-2-3-4-5-6. Make the same number on each line that is indicated in the copy.

Exercise No. 3. — Make the loop at the top of the Q somewhat larger than that of the W and H. Complete Q by forming a flat loop on the base line and dipping under the line just before the pen is lifted from the paper. Observe that the flat loop at the bottom of the Q extends farther to the left than the top of Q. The Q should be practiced to a rhythmic count of 1-2-3. Speed — forty-five letters in a minute. The making of the last part of Q will serve as a preparation to making the last part of L which will be practiced in the next lesson.

For directions for practicing the sentence, see page 74.



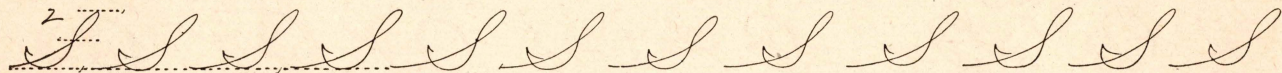
Let your motto be "Live and Let Live."

LESSON FORTY-EIGHT

Exercise No. 1. — As a preparation to making the *L* with the muscular movement, practice Exercise No. 1. Retrace the oval six times and form a loop, much like the loop in the top of the capital *O*. Count 1-2-3-4-5-6-swing.

Exercise No. 2. — When Exercise No. 1 can be made with a free movement and fairly good control, add to it the capital *L*. This combination, while not serving to establish the correct form of *L*, will, if practiced as directed, insure the use of the muscular movement when making *L*. The use of correct movement may be stimulated by saying 1-2-3-4-5-6-swing-2-swing.

Exercise No. 3. — Observe these points when making *L*: the top loop is larger than the bottom loop; the crossing of the lines is at half the height of letter; the bottom of the letter consists of a flat loop which just touches the base line; and the final stroke drops below the line. The bottom of *L* is just like that of *Q* practiced in the preceding lesson. Count 1-2-3. Speed — forty-five letters in a minute.



Success Success Success Success S
 Sour thoughts make sour faces. S

LESSON FORTY-NINE

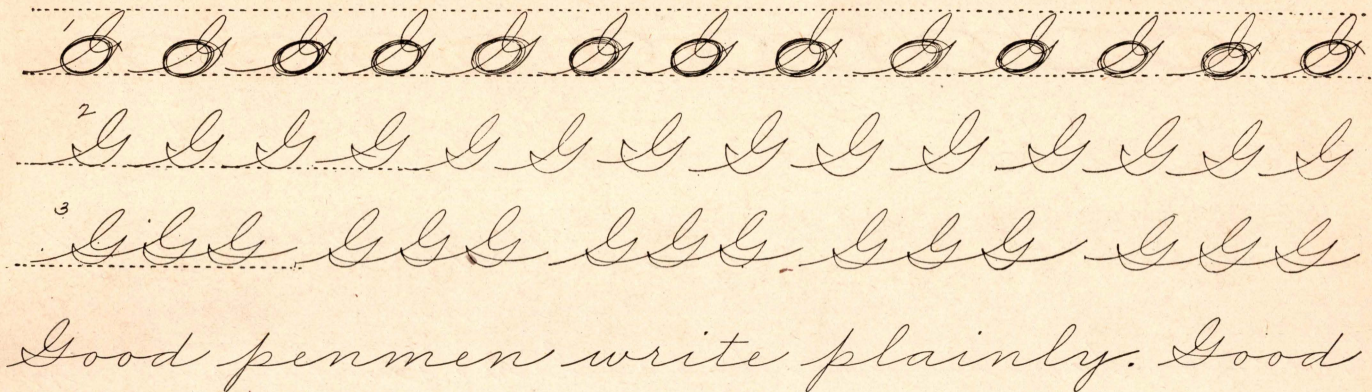
Review Exercise No. 2 on page nine as a preparation to making the *S*. Glide over the paper smoothly to a clock-like count at the rate of 100 in a half minute. Let the count indicate the *upward curve*.

Exercise No. 1. — Form the loop at the top much like that made at the top of *L* practiced in the preceding lesson, and complete the exercise by retracing the oval form to a count of 1-2-3-4-5-6-7-8. Prolong the 1 just a little.

Exercise No. 2. — In making *S* observe these points: all the lines*are well curved; the loop is nicely rounded at the top; the lines cross at half the height of the letter; there is a distinct angle and swing where the letter is finished. This final swing is for convenience in joining *S* and the following letter when writing a word. Count 1-2-3. Speed — forty-five letters in a minute.

The time while writing *Success* may be indicated by saying *capital S, u-c-c-e-s-s* at the rate of twelve words in a minute.

For instructions for the practice of the sentence, see page 74.



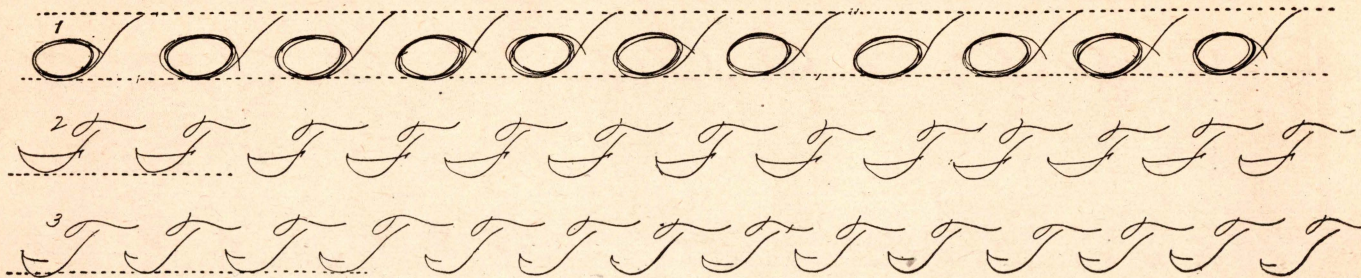
LESSON FIFTY

Review Exercise No. 2 on page nine as a preparation to making the *G*. Let the count indicate the upward stroke which should be well curved. Count at the rate of 100 in half minute.

Exercise No. 1. — Form the loop at the top like that at the top of capital *S*, practiced in the preceding lesson, reverse the motion by forming a point at about half the height of the exercise, and retrace the oval form to a count of 1-2, 3-4-5-6-7-8. Stop slightly at the point, as indicated by the comma, to avoid making a loop.

Exercises No. 2 and No. 3. — With the exception of the point or angle, where the motion is reversed, the description of *G* is the same as that of *S*. Count 1-2, 3-4. For Exercise No. 3 count 1-2-3, 1-2-3, 1-2-3-swing. The rhythm of this count should be quite like waltz time.

For instructions for the practice of the sentence, see page 74.



The good a man does lives after him.

LESSON FIFTY-ONE

The stem of *F* and *T* is a slanting line, slightly curved at the top and well curved at the bottom. It is quite like the downward stroke in *S* and *L*. A review of the *S* and *L* would aid in establishing, in the minds of the students, the form of the stem of *F* and *T*. Final strokes in *F* and *T* are like those in *S* and *G*.

Exercises. — Make the compound curve and continue the oval motion to a count of 1-2-3-4-5-6. The practice of this exercise should insure the use of the muscular movement when making the *F* and *T*. Make the stem and cross it at about half its height to a count of 1, 2-3. When making the tops of *F* and *T*, form the loop close to the top of the stem and make a short wave over the top. The wave in the tops of *F* and *T* is quite like the wave in the bottom of *L* and *Q*.

For sentence practice, see instructions on page 74.

I I

2
O O

3
l l

I am determined to achieve success.

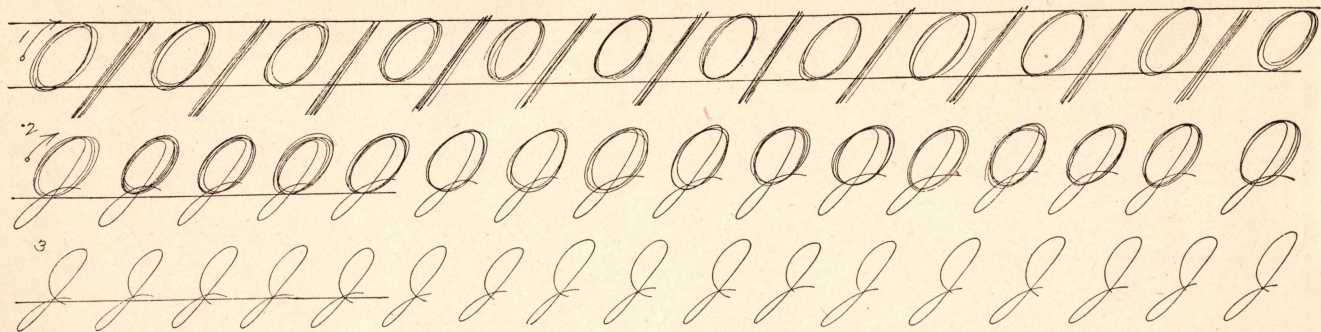
LESSON FIFTY-TWO

Exercise No. 1. — Students usually experience difficulty in making the top of *I* on the correct slant. The practice of this exercise should do much to remove that difficulty. Make the slanting straight line and the very narrow reverse oval alternating to a count of 1-2-3-4-5-6 for each. Note particularly the curvature of the upward stroke in the reverse oval.

Exercise No. 2. — Begin with the upward left curve and complete the exercise exactly like Exercise No. 1 in the preceding lesson. Count 1-2-3-4-5-6-7.

Exercise No. 3. — The top of *I* is round but rather narrow. The crossing is near the base line. Swing the "fishhook" ending to the left and slightly upward. Count 1-2, 3. Speed — fifty-five good letters in a minute.

For sentence practice, see suggestions on page 74.



Joy and peace are better than gold.

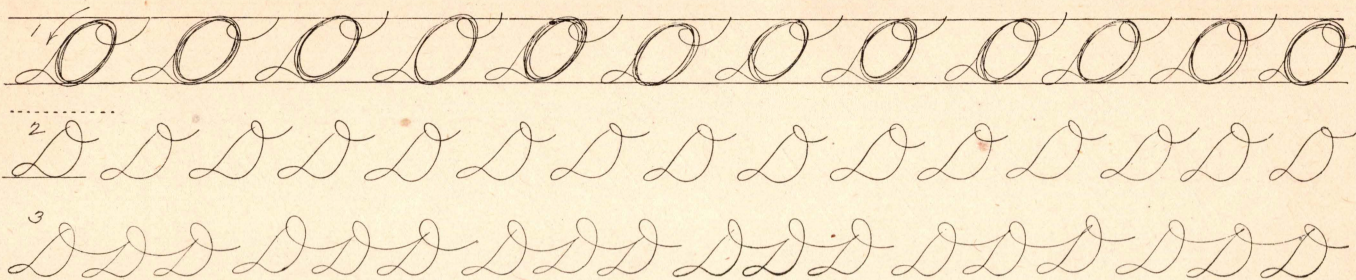
LESSON FIFTY-THREE

Exercise No. 1. — Make the retraced ovals more nearly round and the retraced straight lines longer than those in Lesson Fifty-two. Count 1-2-3-4-5-6 for each exercise. A class may be kept together in the practice of Exercise No. 1 by saying oval 1-2-3-4-5-6 — straight 1-2-3-4-5-6 — oval 1-2-3-4-5-6, etc.

Exercise No. 2. — Make the retraced oval six times and complete the exercise by pulling through the center of the oval and forming a loop to the count of 1-2-3-4-5-6-7. The repetition of the oval as a preliminary part of the drill will insure the use of the muscular movement.

Exercise No. 3. — The top of capital *J* is broader than the bottom. The upward strokes are well curved and the downward strokes almost straight. Make all lines cross at the base line. Count 1-2. Speed — seventy letters in a minute.

For sentence practice, see suggestions on page 74.



Do not allow idleness to destroy you.

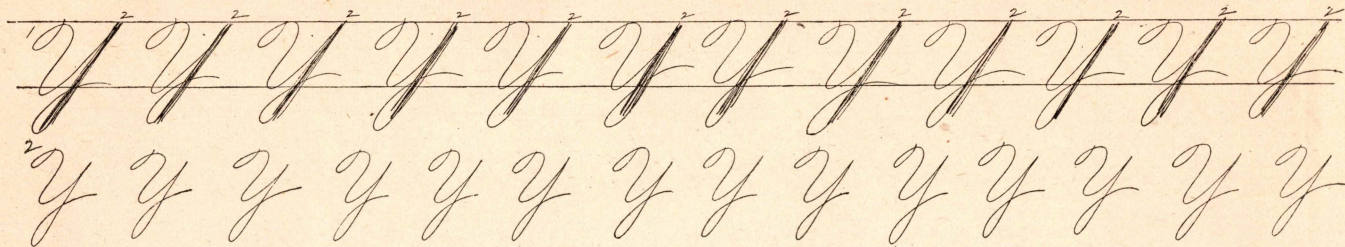
LESSON FIFTY-FOUR

Begin the *D* with a short, almost straight slanting line, form a small loop at the base line, like that formed in the capital *O*, and finish like the capital *O*. It is a combination of the two movements suggested for practice in Exercise No. 1. Observe that *D* touches the line at two points.

Exercise No. 1. — Begin by making a slanting line and loop, and follow with a repetition of the oval motion finished with a loop like that in the last part of *O*, to a count of 1-2-3-4-5-6.

Exercises No. 2 and No. 3. — For the single *D*, count 1-2-3. Speed — sixty letters in a minute. The combination of three *D*'s in the form of a movement exercise will serve to develop good form, movement, and control. Count 1-2-3, 1-2-3, 1-2-3 for each exercise. This kind of practice will serve to develop the ability to join two or more initials when writing signatures.

For sentence practice, see suggestions on page 74.



Your letter was received yesterday.

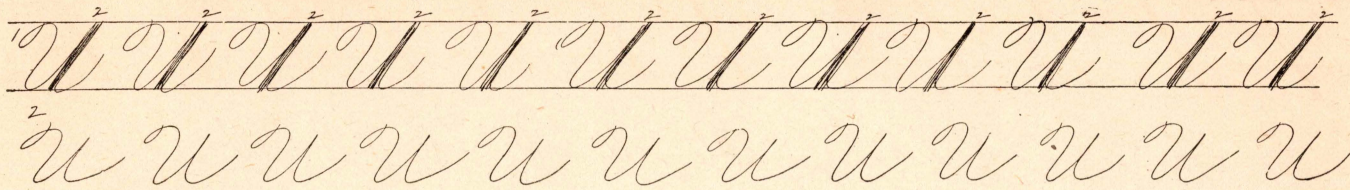
LESSON FIFTY-FIVE

The capital *Y* is a combination of a decided over-under motion and the straight line. The small initial loop is like the loop at the beginning of *M*, *W*, *Z*, etc. The first part of *Y* should be well rounded at the top and at the base line. The angle in *Y* should be practically the full height of the letter, and the downward strokes should be parallel.

Exercise No. 1. — Make the first part with a quick, continuous movement to a count of 1-2, repeat the straight line, and finish the exercise with a full loop to a count of 3-4-5-6-7-8. That is, count 1-2, 3-4-5-6-7-8 for the complete exercise. The practice of this exercise will aid in establishing correct slant and the use of the muscular movement.

Exercise No. 2. — Make the single *Y* to a count of 1-2, 3. Check the movement at the angle on the count of 2. Speed — forty-five letters in a minute. Strive to make the bottom loop about half the width of the top of *Y*. The length of this loop should be half the distance between two blue lines.

Follow the suggestions on page 74 in the sentence practice.



Umpire Umpire Umpire Umpire U
Use your arm muscles while writing.

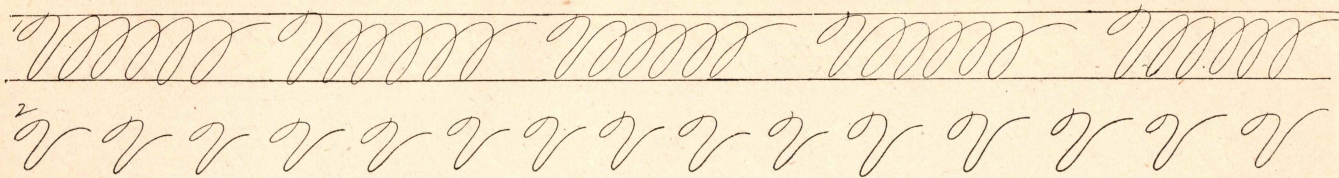
LESSON FIFTY-SIX

This lesson is based upon the training provided in the preceding lesson. The formation of the *U* is like that of the top of *Y*. Therefore a brief review of Exercise No. 1 of Lesson Fifty-five will serve as a preparation for this lesson.

Exercise No. 1. — Make the first part with a quick, continuous movement to a count of 1-2, and repeat the straight line and swing upward to a count of 3-4-5-6-7-8. That is, count 1-2, 3-4-5-6-7-8 for the entire exercise.

Exercise No. 2. — Nicely round the top and bottom of the first part of *U*. The downward strokes should be parallel. Count 1-2, 3. Check the movement at the angle, on the count of 2, as indicated by the comma.

Follow the suggestions on page 74 in the sentence practice.



Vivid Vivid Vivid Vivid Vivid V
Value and demand go hand in hand.

LESSON FIFTY-SEVEN

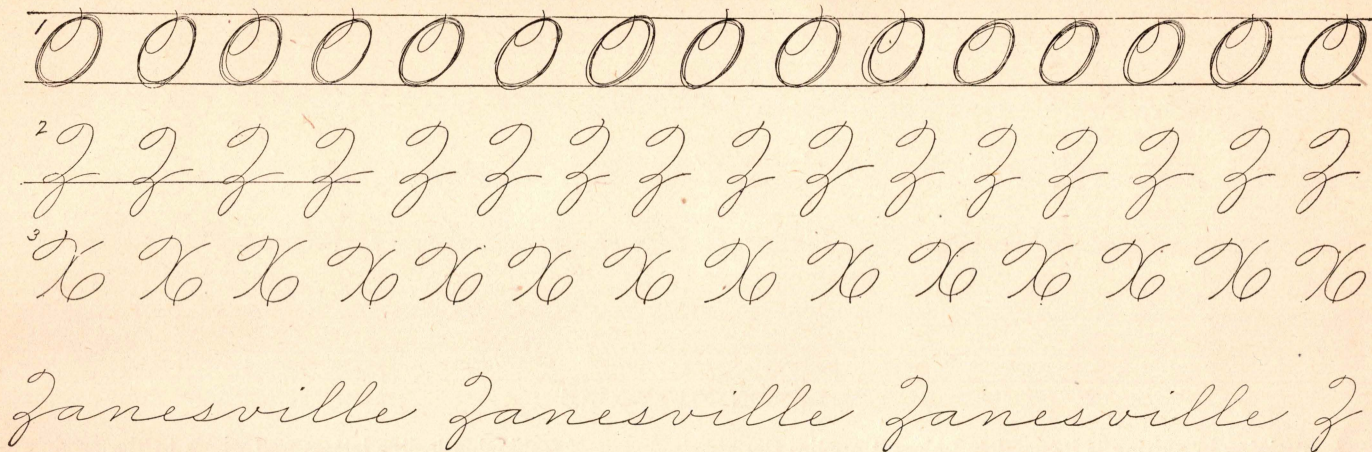
The first part of *V* is exactly like the first part of *Y* and *U*. Therefore those who have mastered these letters should have no difficulty in making a well-formed *V*. The top and the bottom should be nicely rounded. Observe that the turn at the bottom is narrower than the turn at the top. The final stroke consists of a short, compound curve ending at a point not quite so high as the first part of *V*.

Exercise No. 1. — If practiced properly, this exercise will help develop a graceful final stroke. Count 1-2-3-4-5-6-7-8-9-10. It will aid in gaining control if the one saying the count dwells slightly on 2, though not enough to cause a stop at the base line.

Exercise No. 2. — In making single *V*'s the count should be 1-2-3, 1-2-3, 1-2-3, etc. Speed — forty-five letters in a minute.

While writing the word *Vivid* the time may be indicated by saying capital *V*, *i-v-i-d*.

Follow the suggestions on page 74 in the sentence practice.



LESSON FIFTY-EIGHT

Exercise No. 1. — The remaining capitals, Z and X, are based upon the reverse-oval movement. Therefore Exercise No. 1 should be reviewed as a preparation to making these letters. Count 1-2-3-4-5-6 for each retraced oval, beginning with a loop.

Exercise No. 2. — The capital Z consists of three loops, all pointing downward. The first two of these loops are small, and the last is long. The second loop should touch the base line. Count 1-2-3 at the rate of forty-five letters in a minute.

Exercise No. 3. — The X consists of the first part of Z and a large figure 6. The two parts should be practiced separately to a count of 1-2, and then united to a count of 1-2, 3-4 for the complete X. Make the last part of X touch the first part at half the height of the letter.

That which is acquired by labor is usually retained the longest. That which is acquired by labor is usually retained the longest. That

LESSON FIFTY-NINE

Training in writing is incomplete unless it applies the acquired skill of fashioning legible letters and words to the production of a page that exhibits the qualities of good penmanship.

The sentences provided in the preceding lessons have consisted of single lines across the page. This was to aid the student in establishing correct size and spacing and to limit, for the time being, the list of words to be written. In doing this, however, the completed practice page presented a column-like appearance, more nearly like lists of words in a spelling lesson than a paragraph.

In order to avoid this appearance, we now practice writing a sentence occupying about one and two-thirds lines. By beginning the new sentence immediately after the last word of the preceding sentence, the page when completed should have the appearance of a solid page of body writing.

Give special attention to regularity of size, slant, and spacing, letter formation, and quality of line.

A man is never more a real man
than when he summons all his will
to combat a bad habit. A man is
never more a real man than when
he summons all his will to combat

LESSON SIXTY

This lesson provides practice similar to that given in Lesson Fifty-nine, the only difference being that this sentence is longer. The sentence should be written and rewritten until the student's page approximates closely in all details the model. Attention should be given to correct size, uniformity of size and slant, clear and regular spacing, legible forms, and a quality of line that indicates the use of the muscular movement.

Directions for ruling. — Place the ruler with the bevel edge upward to prevent the ink from running under it. Dip the pen lightly to avoid bringing the ink in contact with the edge of the ruler. If ink appears on the edge of the ruler, remove it immediately by the use of the blotter.

Hold the penholder in a perpendicular position, and draw the pen across the paper lightly in order to produce the correct quality of line. Use the blotter immediately after ruling.

Grand Rapids, Mich., 10/7, 19-

Mr. James C. Williams.

Cleveland, Ohio.

Bought of Grand Rapids Chair Co.

Terms 2/30, n/60. Grand Rapids, Mich.

6	# C 473,	Fiber Reed Rockers @ \$16.75	100.50		
3	# 4209,	Mission Oak Rockers 18.50	55.50		
12	# 658,	Oak Dining Chairs 6.25	75.00	231.00	

LESSON SIXTY-ONE

This bill should be ruled and written as indicated in the copy. Give special attention to the arrangement, the size of the writing, the size and forms of the figures, and neat ruling. Note particularly the arrangement of the heading.

\$530.⁷⁵/₁₀₀

New York City. Nov. 2, 19—

Received from William W. Warren
Five Hundred Thirty and ⁷⁵/₁₀₀ Dollars
in full payment of bill of Jan. 12, 19—
James O. Banning.

LESSON SIXTY-TWO

The receipt should be studied as to style, arrangement, spacing, and size. Write on each line the same words that are written on the corresponding line in the copy. It should be written and rewritten many times, until a specimen that closely resembles the copy is produced. Make the capitals uniform in size and slant.

Supplementary Exercises. — After practicing the above copy, write additional receipts using the following data: (1) Place — Chicago, Ill.; date — present; amount — fourteen dollars and fifty cents; from — James Roberts; signed — student's name. (2) Place — your town; date — present; amount — ten dollars; from — John Jones; signed — student's name.

Write the amount on one line, and fill in the space between the amount and the word *Dollars* with a wavy line as shown in the above copy. The student should adopt a definite form of signature to be used when signing business papers.

May 1, 19-

Mr. A. E. Brown,

1265 Washington Ave., City.

To Simmons Hardware Co., Dr.

St. Louis, Missouri.

Apr ¹⁹	1	Balance	62 40		
	6	Merch.	123 50	185 90	
		Cr.			
Apr.	4	Cash		150 00	
				\$35 90	

LESSON SIXTY-THREE

This statement should be ruled and written as indicated in the copy. Give special attention to the arrangement, the size of the writing, the size of forms and figures, and the neat ruling. Note particularly the arrangement of the heading.

\$309.⁰⁰

Albany, N. Y., Jan. 12, 19—

Four months after date I promise
to pay Aultman and Browning ~~~~~
Three Hundred Nine and ^{no}/₁₀₀ ~~~~~ Dollars
Value received.

William H. Gammon.

LESSON SIXTY-FOUR

This note should be studied as to style, arrangement, spacing, and size. Write on each line the same words that are written on the corresponding line in the copy. The note should be written and rewritten many times, until a specimen that closely resembles the copy is produced. Make the capitals uniform in size and slant.

Supplementary Exercises. — After practicing the above copy, write additional notes using the following data: (1) Place — Omaha, Neb.; date — present; amount — one hundred dollars and forty cents; time — three months; payee — John Smith; maker — the student. (2) Place — your town; date — present; amount — ten dollars; time — ninety days; payee — Peter B. Kennedy; maker — the student.

Arrange these notes like the above copy. Fill out the blank spaces with wavy lines as illustrated in the copy.

\$300.⁰⁰

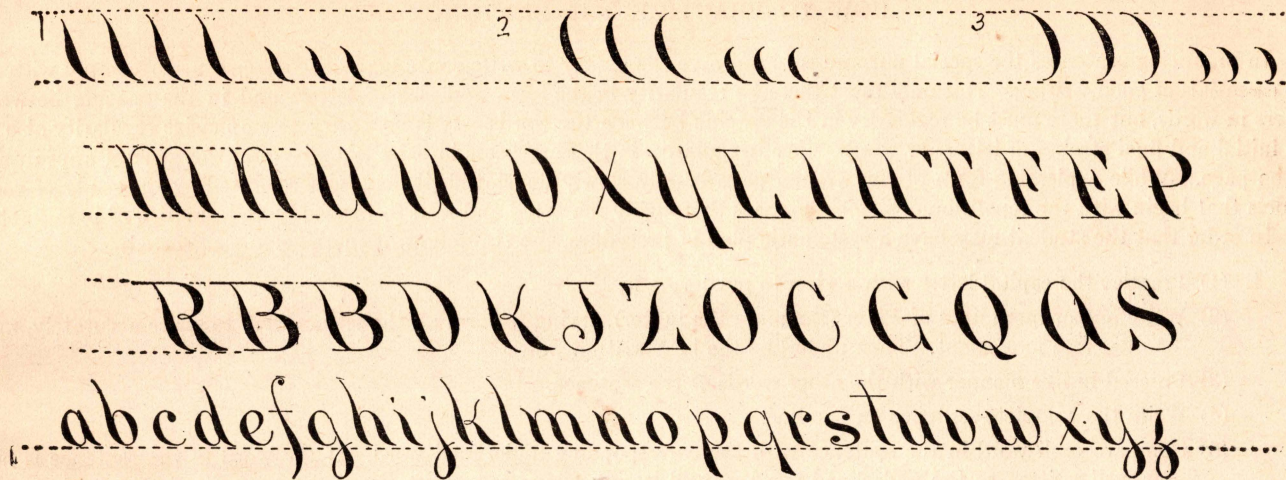
St. Louis, Mo., May 9, 19—

Thirty days after sight pay to
the order of Lambert and Lamont ~~~~~
Three Hundred and ^{no}/₁₀₀ ~~~~~ Dollars
value received and charge to account of
James Aultman & Co.
To Gainor & Bros.

LESSON SIXTY-FIVE

This draft should be studied as to style, arrangement, spacing and size. Write on each line the same words that are written on the corresponding line in the copy. The draft should be written and rewritten many times, until a specimen that closely resembles the copy is produced. Make the capitals uniform in size and slant.

Supplementary Exercises.—After practicing the above copy, write two additional sight drafts using the following data: (1) Place—Columbus, O.; data—present; amount—twenty-five dollars and fifty cents; time—sixty days; payee—John Doe; drawee—Peter Morgan & Co.; drawer—the student. (2) Place—your town; data—present; amount—one hundred and seventy-five dollars and twenty-five cents; time—ninety days; payee—James W. Burton; drawee—Miller and Baker; drawer—the student.



THE MARKING ALPHABET

This practical alphabet is useful in marking packages, labels, and in writing important titles. It can be made with pen or brush. All the letters are made up of the three simple principles, which are of two sizes as shown at the top. Place the paper so that the lines are parallel to the edge of the desk. Use a flexible pen.

Practice each stroke until it can be made well, and then proceed to practice the letters in the order indicated. Make all down strokes the same width and on the same slant.

Good words for practice are: Minimum, Birmingham, Millerburg, Westinghouse.

HOW TO PRACTICE THE SENTENCE

In practicing sentences the special purpose is to improve the ability to write continuous discourse so as to comply with all the essentials of good writing. Not only must there be regularity in the form and size of letters and in the spacing between letters in words, but there must be regularity in the spacing between the words. It is necessary to emphasize regularity also in the initial and final strokes of letters or words, since irregularity in these respects impairs legibility and the general appearance of the page. While a pleasing form of the written page is only slowly developed, it may be accelerated by the study of good models that begin with the repetition of single sentences thoroughly mastered and lead to the study and practice of paragraphs.

In order that the student may have a systematic plan of procedure, the two following methods are suggested:

I. (1) Practice the capital letter with a view to mastering it.

(2) Write one or more lines of *Plain* (the more the better), trying to form all the letters well, to space accurately, and to use free movement. Then underline the best-written word.

(3) Proceed in like manner with the other words of the sentence.

(4) Write the complete sentence on one line.

(5) Compare each word in the sentence with the corresponding underlined word. If the word in the sentence is not as well written as the underlined word, cancel it. Continue to rewrite the sentence until all the words are as good as or better than the underlined words.

II. (1) Establish the correct size and arrangement of the writing by writing the complete sentence on one line.

(2) Test the speed by writing the sentence continuously for one or two minutes. A speed of ninety letters a minute is rapid enough while learning how to write. The sentence in Lesson Forty-one consists of thirty letters. Therefore a student should try to write the sentence three times in one minute.

(3) Cancel all letters that do not approximate the correct form nearly enough. This will enable the student to apply the technical knowledge of script letter forms acquired in Lessons One to Forty.

(4) Practice again with a view to improving the objectionable forms.

(5) Mark all spacings that are too wide or too narrow.

(6) Practice again with a view to uniform spacing like that shown in the copy.

